DOCUMENT RESUME

ED 286 508 IR 052 113

AUTHOR	Boegen, Anne, Ed.
TITLE	Young Adult Services Manual.
INSTITUTION	Florida State Library, Tallahassee.
PUB DATE	86
NOTE	83p.
PUB TYPE	Guides - Non-Classroom Use (055) -- Tests/Evaluation Instruments (160)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*Adolescents; Community Relations; *Library Materials; Library Networks; Library Personnel; *Library Planning; *Library Services; Outreach Programs; *Program Development; *Public Libraries; Questionnaires; User Needs (Information)
IDENTIFIERS	*Florida

ABSTRACT

Designed to offer guidelines, ideas and help to those who provide library service to young adults, this manual includes information about the provision of young adult (YA) services in six sections. The first section, which addresses planning and administration, includes a definition of a young adult and a checklist for determining community needs for YA services. It also covers how to do a school survey of YA usage, goals and policies for YA service, staff, training, youth advisory boards, budget and funding, library space, gaining administrative support, evaluation of services, and long-range planning. Focusing on materials, the second section covers selection, records and cassettes, posters, weeding the collection, patron complaints and censorship, and suggested titles for a YA collection. The third section covers reference and homework help, including standards and guidelines for reference service, reference needs of YAs, reference sources for YAs, library instruction, information and referral, and special problems and helps. Outreach and community contacts are covered in the fourth section, which includes surveying community resources and agencies, working with the schools, and services for the disabled. Programming is covered in the fifth section, which includes planning programs, publicity, booktalking, teen volunteers in the library, and program ideas, and the final section briefly describes and lists YA networks in Florida. Each of the first five sections is followed by a bibliography of related materials, and various sample forms are provided. (KM)

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YOUNG ADULT SERVICES MANUAL

Young Adult Manual Committee

Anne Boegen — Editor

Sponsored by State Library of Florida

Betty Davis Miller, Youth Services Consultant
Division of Library and Information Services
Florida Department of State
1986

George Firestone
Secretary of State

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FLORIDA YOUNG ADULT SERVICES MANUAL

INTRODUCTION

This manual is the result of intensive work during the past year, 1985-1986. Special thanks go to Anne Boegen, who chaired the committee, coordinated the contributors' efforts, conducted a special meeting at Florida Library Association and gave many hours of her personal and library time to this project. The State Library also thanks the YA Advisory Committee from which the idea of a manual originated; the Miami-Dade Library System where Anne Boegen is Coordinator of Youth Services; and of course, the members of the manual committee whose names appear below, and whose good work and dedication to the clients they serve is evident here. Hearty appreciation and thanks also go to John and Sue Michel and the Florida Educational Paperbacks, Inc., for providing the looseleaf binders and some bibliographic information.

We hope that you who give service and the young people you seek to serve will benefit from the guidelines, ideas and helps listed here. Also we hope the manual will be useful for years to come, and to that end we have adopted the loose leaf format to encourage additions and deletions that will keep it up to date.

Betty Davis Miller
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Who is the Young Adult?

It is essential that libraries recognize the importance of providing services to meet the needs of young adults, that group of individuals who are at the stage between youth and maturity in which they no longer see themselves as children, but whom society does not recognize as adults. Chronological boundaries are flexible, but for the sake of convenience, most libraries consider young adults to be junior and senior high people from ages thirteen through eighteen.

This is an important stage, as an individual's reading habits, library use, and development of a community service philosophy will be determined as a result of his or her experiences during adolescence. The young adult group is a large and distinct part of the clientele of every public library, and specialized service to this unique group should be considered in relation to the total library program.

Most libraries agree with this in theory. However, young adult service is often treated as a "frill." Even if a viable YA Department is established in the library, it still receives less funding, space, and staff in comparison with adult and children's services, or in proportion to the number of patrons in that age group served by the library. The young adult librarian must be prepared to prove in hard numbers the size of this service group, its special needs, and how well or how poorly these needs are being met in order to establish a case for maintaining or expanding services to young adults.

A recent publication (3:00 to 6:00 P.M.) of the University of North Carolina's Center for Early Adolescence lists seven developmental needs of young adults as follows:

1. Physical Activity: Young adolescents' spurts of boundless energy are as well known as their periods of dreamy lethargy. They need time to stretch, wiggle and exercise their rapidly growing bodies; they also need time to relax.

2. Competence and Achievement: Because young adolescents experience extraordinary self-consciousness about their own new selves and the attitudes of others toward them, it is easy to understand their overwhelming desire to do something well and to receive admiration for achievement. Young adolescents need to know that what they do is valued by others whom they respect.

3. Self-Definition: Rapidly changing bodies and minds require time to absorb new ways of thinking and new reactions from others. They need chances to consider what it means to be a man or a woman and to belong to a race or ethnic group. They need opportunities to explore their widening world and to reflect upon the meaning of new experiences so that they can begin to consider themselves not just as observers, but as participants in society.

4. Creative Expression: Opportunities to express creatively their new feelings, interests, abilities, and thoughts help young adolescents to understand and accept the new people they are becoming. Performing and being exposed to drama, literature and musical works of others helps them see that people before them have felt the emotions and thoughts that are new to them.

5. Positive Social Interactions With Peers and Adults: Young adolescents' parents and families remain of primary importance in setting values and giving affection. Their peers offer support, companionship and criticism. In addition, adults other than parents have an effect on the lives of young adolescents, who are so eager to understand the possibilities of adulthood. They need relationships with adults who are willing to share their own experiences, views, values and feelings with young people.

6. Structure and Clear Limits: Young adolescents live in a society of rules, and they want to know and understand their own limits within that system. Clear expectations are crucial to unsure, self-critical young people. Their search for security in a world of conflicting demands is helped by explicit boundaries that define the areas in which they may legitimately seek freedom to explore. They differ from younger children, though, in that they are increasingly capable of participating with adults in framing their own rules and limits.

7. Meaningful Participation: Youth need to participate in the activities that shape their lives. Successful events are planned with, not for, young adolescents. As they develop a mature appearance and more sophisticated social and intellectual skills, they want opportunities to use their new talents. By learning that their actions can affect the world around them, they gain a sense of responsibility. Adults can help young adolescents see themselves as citizens by providing opportunities for them to make meaningful contributions to their communities. Adults need to adapt responsibilities to the short-term attention span characteristic of early adolescence and to select varied tasks that enlist diverse interests and abilities.

Understanding and making use of these characteristics and needs will have an effect on your YA services. Examine your programs, rules and regulations, furnishings, materials and policies in the light of these needs. Do the youth in your library have an opportunity to form relationships with adults on the staff, to help set their own rules and guidelines, to gain reassuring information about the physical and emotional changes they are going through, to work with their peers in an acceptable framework, to provide a service to the community, to be respected as individuals?

Determining Your Community's Needs for YA Services:

An awareness of the make-up and resources of the local community is essential to recognizing the needs of young adults and setting relevant goals. Spend some time studying your community, both by direct observation and with the aid of census figures, school statistics, information from the Chamber of Commerce, public utilities, and other sources. What is the total population and the 13- to 18-year-old breakdown? Is growth or decline projected for the future? What about the economic condition, transportation facilities, cultural and social organizations for teenagers, communication networks, recreational facilities? Where do your teenagers "hang out" and why?

What are the needs of young adults in your community? Are there many young adults from single parent or working parent families that would benefit from an after-school YA program? Is your library a meeting place of teenagers after school? Could the library and young adults benefit if they could be integrated into the library program as volunteers? Is your library interested in enticing young adults into the library so that the library can play a part in their development through exposure to materials and information?

"Developing Strategies, Preparing Objectives" was recently developed by the Youth Services Consultant of the State Library of Florida as a checklist for planning YA services in the library. Your answers to these questions may show you places to begin or improve your services:

1. Do young adults (ages 12-18) have full and free access to all materials in the library?
2. Are there any materials bought and labeled for YA use?
3. What percent of the budget is this?
4. What is the dollar amount?
5. Is there any space set aside and identified as YA space?
6. What percent of total library space is this?
7. Do you keep a daily body count of space use? How many YAs per day?
8. What percent of the total library body count is this?
9. Can you identify the age-range of library card registrants?
10. Can you keep circulation statistics by age range of borrowers?
11. Can you keep circulation statistics on YA-labeled materials?
12. Do you do programming for YAs?
13. Do you keep attendance statistics of YAs at the programs?
14. What other services are provided for this age range?
15. How do you measure response to this service?
16. Since both school and public libraries serve this same clientele, how do you cooperate to improve or supplement existing services? What needs to be done in this area?
17. What techniques can be used to let the YAs inform the library of their needs? How can communication be improved?
18. What is the role of other agencies serving YAs and/or their parents? How can the library cooperate with them to mutual benefit?
19. What kinds of publicity do you use to publicize YA services? What is most effective?
20. Do you need help in publicity or public relations? What kind?

21. Could you tell how many YAs are served per week in your library?
22. How can you tell?
23. What is the day of heaviest YA usage in your library?
24. How do you know?
25. How would you determine the areas served by your library?
26. What is the percentage of YAs (12-18)?
27. What percent of these YA's does your library serve?
28. Do you see a need for an identifiable YA service in your library?
29. How are materials selected? Is there a materials selection policy?
30. Who selects the young adult materials in fiction? reference materials? AV materials? general nonfiction?
31. Can you identify the types of materials most popular with YAs?
32. Do fund allocations match the use of YA materials?
33. Do YAs want separate selections?
34. Do YAs want separate space?
35. Does this response vary within the age range-i.e., 12-14, 14-16, etc.?
36. Do you have the approval and support of your administration for YA services?
37. Do you receive input from your School Media Specialist, other people in the community serving youth, your administration, the YAs themselves?
38. Do you think your YA collection should be with the children's collection? How do your YAs feel about this?
39. What would you see as an adequate budget to support quality service for YAs in your library?
40. Does your library provide equitable service across age groups?

The young adult librarian must know some basic research techniques and use them in making a case for establishing, maintaining, or expanding service to young adults. Naturally, studies reflecting needs in your particular service district would be more beneficial in supporting your efforts to promote YA services within your system. However, do not overlook past studies while gaining that support. Some studies have identified young adult use of reference resources as being higher than that of adult users. Other studies show that over 50% of young adults are library users.

The main reason for doing this research is to make the invisible visible and to help give young adults the best possible service. To measure that service, there are five percentages that might be generated by young adult librarians to indicate the effectiveness of present service. (See Chelton article in the bibliography.) These are:

1. Proportion of eligibles served
2. Autonomous success rate
3. Collection appropriateness
4. Percentage of youth participation
5. Proportion of cross-age programs.

One of the best ways to count who has been served by the library is to conduct a survey amoung the young adult target population. Some basic knowledge of research techniques and survey methods would be most helpful for the enthused young adult librarian.

A problem that must be faced in planning every research project is to determine the size of the sample necessary to attain the objectives of the planned research. The general rule is to use the largest sample possible. For survey research, it is suggested that there be at least 100 subjects in each major group and 20 to 50 subjects in each subgroup whose responses are to be analyzed.

In constructing questionnaire items, the questions may be either in the closed form in which the question permits only certain responses (such as multiple choice) or in the open form in which the subject responds in his or her own words. Which form will be used is determined by the objective of the particular question. Generally, though, it is desirable to design the questions in closed form so that quantification and analysis of the results may be made more easily. Remember:

1. Clarity is essential.
2. Short items are preferable.
3. Negative items should be avoided, since they are misread by many respondents.
4. Avoid "double barrelled" items, which require the subject to respond to two separate items with one answer.
5. Do not use technical terms or "big words."
6. Avoid leading or biased questions.
7. Begin with a few interesting and non-threatening items.
8. Do not put important items at the end of a long questionnaire.
9. Questionnaire should be as short as possible.

You should be able to explain why you are asking a question and how you will analyze the responses. It is essential that you give the subjects good reasons for completing the questionnaire as well as the purpose of the study. Try to make the subject feel that the study is important by stressing the importance of the subject's group and the value of the information the group can supply. An offer to send the administration or teacher a copy of the results is often effective.

The State Library of Florida has prepared a sample survey to be used in schools to determine how young adults use the public library and what services and materials they want. (A copy of the survey is on the next page.) It will be sent to all public libraries in the fall, with instructions for administering it similar to the following. You may, of course, omit questions that are not applicable to your situation, or add others. The one essential question is the one asking if the student used the public library in any way during the past year, as that figure is included on the statistical report which your library director will make to the State Library.

YA SCHOOL SURVEY FORM

School _____ Grade level _____

1. Mark any of the ways you used a public library from October 1, 1985 through September 30, 1986.

a. didn't use the library at all (if you didn't use the library, skip other choices and go to Question 2 below) a ( )
b. fun reading b ( )
c. fun media (for example, records, computer software, videos, etc.) c ( )
d. homework materials d ( )
e. personal information (for example, hobby, health, career, etc.) e ( )
f. used a computer f ( )
g. attended a program g ( )
h. class field trip to library h ( )
i. help from staff while at library i ( )
j. information over the phone j ( )
k. place to meet friends k ( )
l. place to wait for ride/parents l ( )
m. checked out books m ( )
n. checked out media n ( )
o. bookmobile o ( )
p. books-by-mail p ( )
q. restrooms, telephone, copymachine an air-conditioned place q ( )
r. other_____ r ( )

2. Mark the ways the library served you outside of the library.

a. bookmobile stops a ( )
b. booktalks in classroom b ( )
c. other_____

_____

3. Mark the ways you get to the public library.

a. don't have a way to get there a ( )
b. walk b ( )
c. ride a bike c ( )
d. ride a bus d ( )
e. parents, friends, or relatives e ( )
f. have my own car f ( )

4. What would you like to have at the public library (mark as many as you want)?

a. more paperbacks a ( )
b. more hardbacks b ( )
c. more magazines c ( )
d. more media d ( )
e. more computers e ( )
f. special area for teens where you don't have to be quiet f ( )
g. more homework or other information help g ( )
h. book discussions h ( )
i. career training programs i ( )
j. concert/musical programs j ( )
k. film programs k ( )
l. tutoring sessions l ( )
m. term paper workshop m ( )
n. science fair workshop n ( )
o. babysitting workshop o ( )
p. drama group p ( )
q. puppetry q ( )
r. speakers r ( )
s. physical/fitness programs s ( )
t. sex education programs t ( )
u. health care programs u ( )
v. gaming groups v ( )
w. computer club w ( )
x. arts and crafts x ( )
y. ethnic programs, (e.g. black, hispanic, indian, etc.) y ( )
z. other z ( )

5. I would like to help at the public library by:

a. helping to choose materials for teenagers (books & other) a ( )
b. doing library publicity b ( )
c. making posters c ( )
d. designing bulletin boards d ( )
f. being a library volunteer f ( )
g. helping plan programs g ( )
h. doing puppet shows for kids h ( )
i. other _____ i ( )

You do not need to sign you name. However, if you might like to help at the public library, please sign you name, address, and phone number on the back of this sheet. Also use the back to make any additional comments on the public library. 8

How to Do a School Survey of YA Usage

1. Determining degree of information wanted.

Determine what degree of information you want to get about YA usage of the public library. For instance, decide if an overall sampling of YA usage in your service area will be adequate or if you want a more detailed analysis, such as a breakdown of usage on the basis of grade level, school, or assignment to academically leveled English Classes, etc. If you want an overall sampling of YA usage without any breakdown by grade, school, etc., 300 student surveys, properly selected (see item 3) will give you a representative sampling regardless of the size of your YA population. If you want a breakdown of usage by grade level, school, or any other criteria, 100 student surveys, properly selected, from that grade level, etc. will give you a representative sampling. In some sparsely populated areas, all YA students may be surveyed. Another option would be a survey of one grade level in middle school and one grade level in high school. One hundred surveys, properly selected, from each grade level would then be sufficient.

2. Cooperating with local school officials.

An appropriate contact with your local school system must be made to get permisssion and cooperation to carry out the survey. You may want to start by contacting a school principal, who can either give you permission or refer you to the right person on the county or school system level. If your school system has a research or testing department, you might be able to persuade them to convert the survey into a machine-readable format that is compatible with their local capabilities for scoring. Similarly, if there is a nearby institution such as a university or junior college, you could explore whether or not a research and/or testing department might be willing to cooperate in handling the surveys in a machine-readable format. Every effort is being made to construct the sample survey so that it can be easily converted to machine-readable format or manually compiled. Discuss with the research or testing department the final types of correlations and information you want from the survey. Negotiate with this department exactly what will be feasible given local capabilities.

3. Selecting a random sample.

Find out if all YAs are randomly assigned to a class or group that is comparable to homeroom. Obtain from the school system a list of all such homerooms or whatever is comparable. Prepare a numbered slip to correspond to a number you assign to each homeroom. Separate the numbered slips into two boxes, one for middle school and one for high school. If there are approximately 30 students per homeroom, then draw five numbers from each box. You will then conduct a survey in each of the corresponding homerooms that will include approximately 150 middle school students and 150 high school students randomly selected.

4. Compiling survey results.

If you must manually compile the results of your survey, you may want to consider using volunteer young adults to help compile. Naturally, it will be important to select your most reliable YAs and give them adequate instructions and supervision to ensure reliable results. These YAs could be library volunteers or possibly a troop of older Boy Scouts or Girl Scouts that need to fulfill requirements for a community service project. Each compiler will need an answer sheet set up to reflect the questions and possible answers for each, with enough space allowed for hash marks. You may want to consider having one volunteer compile results for each class surveyed, keeping a separate tally sheet for each class--this may reduce the possibilities for confusion. If you are comparing usage between different groups in your survey (i.e., middle school vs. high school, or advanced English vs. regular classes) you will of course need to tabulate the groups separately. Counting the number of students that indicate that they have used the library in any way during the year and dividing that by the total number of students surveyed will give you the percentage of library users in the total survey population; this figure can be extended to the total number of YAs in your service area to give an estimate of the number of YAs that you serve.

If you have been able to have your survey converted into a machine readable format, then the compiled survey results will be presented to you by the appropriate department of the school system or cooperating institution. It is important to have discussed ahead of time exactly what information you need from the survey results. For example, you may want a correlation between the number of students who responded that they did not use the library and those who respond that they had no way of getting to the library. You may want a comparison of levels of usage at different grades.

Goals and Policies for YA Service:

Preparation of a written statement of goals and objectives for your library's young adult service is an essential step in planning. It is important not only to clarify your own thinking, but because the approval of the goals and objectives by the library administration, and their dissemination to the rest of the library staff, will legitimize the service, clarify understanding of what is to be done, and help keep your efforts as YA librarian prioritized and focused on the important tasks.

The goals (purpose) should be very broad and general, but provide a framework and rationale for your services; the objectives and policies should be specific and tailored to your local library's resources and capabilities. The following statement (used by permission of the Casa Grande Library in Arizona) may serve as an example:

Guidelines for YA Service

I. PURPOSE

To freely provide an open and equal access to the total universe of knowledge to young adult patrons in order to assist them in filling their informational, recreational, developmental and educational needs and interests.

II. POLICIES

Young adults are entitled to open and equal access to all library materials and services--and the right to a confidential client-librarian relationship, a non-judgmental attitude, respect, and participation in the decision-making process of the library.

Young adults are to have full access to all materials in order to permit individual decisions to be made with a full understanding of options and alternatives.

The library shall develop a knowledge of and act as a liaison with other agencies providing informational services. The library will identify gaps in community services for young adults and advocate improvement of these services through agencies, government offices, organizations, etc.

The library will establish and maintain a separate area for young adults in which will be located specially designated collections of relevant young adult materials. These materials will be geared to meet the informational, educational, developmental and recreational needs of the young adults in order to assist them in the difficult transition from child to adult.

The library will establish and maintain a specially designated staff position to provide fulltime assistance to young adults through regular provision of programs, materials, and reader's advisory guidance.

The personal growth, recreational reading, social and career aspirations, and hobbies and fads of young adults are all sources of informational and developmental needs that will be reflected in the young adult materials collection. The collection will consist of selected hardback and paperback titles, periodicals, and records, and other appropriate non-book materials which have been chosen within the guidelines of the Selection Policy of the library.

III. PROCEDURE

These policies will be adhered to by the library staff with respect to all materials and services of the library.

Staff:

The most important factor in the success of the YA service of a library is the trained person or persons who provide the service. Whether or not they possess a library degree, the following abilities and qualities are essential:

1. The ability to empathize with and communicate with teenagers--to respect them as individuals, to understand their developmental needs and anxieties, and to develop effective listening skills.

2. An awareness of current young adult interests, trends and fads, developed by talking with young people and by reading professional materials and attending workshops, courses and meetings related to young adult work; and the ability to develop this awareness into an active service and programs based on the expressed goals of service.

3. Willingness to gain familiarity with young adult fiction and the total informational resources of the library and of the larger community.

4. The ability to select and introduce to teenagers appropriate materials that will meet their expressed and unexpressed needs and capture their interest, with the aim of creating lifelong library users.

5. The knowledge and enthusiasm needed to promote young adult services within the library and in the community, through personal contacts, written statements of goals and policies, and appropriate publicity.

6. The ability to plan constructively and effectively, and to manage available resources and staff to provide the best possible service.

7. The ability and desire to work cooperatively with schools and other community agencies working with youth, with the aim of avoiding duplication of service, identifying unmet needs of teenagers in the community, and working together to meet these needs.

A listing of "Competencies for Librarians Serving Youth," primarily intended for graduate library schools, was developed by a committee of the Young Adult Services Division of A.L.A., and may be obtained from them. It was also published in the September, 1982, issue of School Library Journal and in the appendix of New Directions for Young Adult Services, listed in the bibliography.

The following article by Carol Starr, then YA Coordinator for the Alameda County Library System in California, orginally published in the School Library Journal in April, 1976, is still first-rate advice. It is reproduced with permission from School Library Journal, @ R. R. Bowker Company/Reed. Some of the materials she cites have revised editions now available, others are out of print or have been succeeded by other good sources. See the bibliography of this manual!

DO-IT-YOURSELF YA TRAINING

"And so, therefore, I would like you to assume responsibility for the Young Adult Department," your director says to you. Or, perhaps you've already been sold on the value of this specialized service and you're really turned on to creating such a service yourself. Or, you figure somebody has to do it and you're the only one willing to try. However it came about, there you are, faced with young adult services on your head. You didn't take any courses in library school and you don't intend to go back to school. Then what do you do to train yourself to be a top-notch YA librarian?

1. From time to time people do reading surveys like the one done in 1973 by the Bay Area Young Adult Librarians (California), reported in SLJ November, 1973, or the one by Los Angeles Public Library, published in Booklegger, September/October 1975. Articles on YA reading interests are indexed in H. W. Wilson's Library Literature. These should give you a pretty solid overview of what teenagers read and what librarians think they will read.

2. Gather together a collection of materials appealing to young adult interests--books, paperbacks, magazines and music (records or cassettes), films if you can afford them. There are several standard lists which can prove helpful here to the beginner and long-time practitioner as well: the "Best Books..." lists in SLJ's May and December issues, the annual ALA Young Adult Service Division's (YASD) "Best Books for Young Adults" lists, the New York Public's annual Books for the Teen Age booklet, and the annual "Honor Listing of YA Books" by C. Robert Carlsen in English Journal.

3. Then, begin reading the professional reviewing media regularly -- SLJ, Booklist, and the YA column in Wilson Library Bulletin for books, Previews, Billboard, and Rolling Stone for records. Set up a selection procedure that allows you maximum exposure to possible new titles in minimum time--you don't want to spend all your time on selection because a collection does not constitute a service. Plan to get the bulk of your purchases in paperback format since teenagers prefer these far more than hardbacks. Ask for continued feedback from your young adult patrons. You will also be able to keep up with what is currently being tried in other places if you read the rest of these publications and Top of the News (official journal of CSD and YASD) plus the YA column in Booklegger.

4. Read as many of the books you've selected for YA's as you possibly can. Talk about their appeal with other librarians and your young adult patrons. Especially be sure to read widely in two areas-- YA classics or longtime standards (such as Hannah Green's I Never Promised You a Rose Garden (Holt, 1964), Go Ask Alice (Prentice-Hall, 1971), or Claude Brown's Manchild in the Promised Land (Macmillan, 1965). Also read current controversial titles such as Robert Cormier's The Chocolate War (Pantheon, 1974) and Judy Blume's Forever (Bradbury, 1975).

5. At this point, it's time to think beyond the initial collection and there are a few useful books and pamphlets you can read. Margaret Edwards, in her book The Fair Garden and the Swarm of Beasts (Hawthorn, 1974), gives an overview of how Young Adult Services was developed and practiced at the Enoch Pratt Free Library in Baltimore. Young Adult Services in the Public Library (ALA, 1960), prepared by a committee of ALA's Public Library Association offers guidance on how to develop YA service outside the library walls. A small pamphlet from the Maryland Library Association, Gambit, gives a brief introduction to the intricacies of programming.

6. The next, and best, places to look for new ideas, feedback, and people to use as sounding boards are your professional associations on the local, regional, state, and national levels. Besides all the contacts and ideas, you'll also have an opportunity to further your own professional growth and help develop the guidelines, standards, lists, and practical information these associations usually provide.

7. Is there a state consultant in your state to ask for advice? And while you're thinking of regional people, don't overlook the idea of writing, phoning, or visiting a local YA Coordinator attached to a larger system.

8. Consider the possibility of attending an annual ALA Conference. Besides being an opportunity to meet even more people, the programs are usually of very high quality and the exhibits are generally staggering. Pick out interesting YASD committees and attend their meetings as an observer.

9. Meanwhile, as you are doing all of the above and not waiting for the world to be perfect, plunge right into the service aspects of YA work. Know your community. Your largest community organization to know is your local schools. Meet the principal, guidance counselor, faculty, and most important of all, the school librarian.

10. Talking enthusiastically about the books you like and want to share is not as formal or as hard as you may think at first. Try some favorities out on your friends.

11. Try programming in the library--an alternative way to present traditional library offerings of education, information, and recreation. Think about what the young adults might like, then give them several suggestions and ask for more ideas.

12. Keep notes on your progress and write reports to keep your director informed of your activities, their importance, and any results. Keep statistics on classes visited, program attendance, and circulation of materials in order to justify the use and need for your service as well as the budget to support it.

Do what's comfortable and positive for both you and the young adults of your community. Your service will be a success and your job will be fun.

Youth Advisory Boards:

Input from the young adults themselves is vital. Youth Advisory Boards (by a variety of names) can assist in planning activities of the young adult department, give suggestions for programs and kinds of materials, help establish standards of behavior in the library, and help evaluate materials in the collection or under consideration for purchase.

YA Board members may simply be recruited by the YA librarian from her regular patrons, they may be recommended by school personnel, or they may be elected from the teen volunteer group in the library. A limited term of office, or upper age limit, will ensure a healthy turnover of board members.

Be careful not to raise expectations of young board members too high in regard to what they can accomplish. They will not be able to make changes directly in the library's rules, budget, or policies, but can make recommendations through the YA librarian. Some activities that YA Advisory Boards have carried out in public libraries include producing publications (like newsletters or book reviews), helping redesign the YA space, producing promotional videotapes, and advising materials selection committees. In a very few libraries, there is a youth representative on the general library Board of Directors--this is certainly a worthwhile goal to work toward, and the existence of an ongoing, responsible group of teenagers working as a Youth Advisory Board is a big step in the right direction.

Budget and Funding:

Whether you are setting up a new young adult service or trying to upgrade or maintain an existing one, a definite proportion of the library's overall budget should be designated for YA services. This will ensure that the library's administration is making a definite commitment to the establishment and continuation of services to young adults.

Because local circumstances and library sizes vary so widely, no "ideal" figures can be given. Do try to get as accurate an estimate as possible of the numbers of teenagers in the community and using the library and using the community, and have the budget for materials and other needs reflect this. After the surveys, statistical studies and reports are done, you will be armed with solid statistics showing that young adults make up a significant portion of the library's service population and what their needs are. The next step is to get the administration to pay for services which will fill those needs. In other words, you will be asking for a fair share of the pie!

Funding for the following categories should be considered:

Staff salaries: If only part-time, then figure the percentage of time spent with young adults in direct services, outreach, and planning time. Prorate salary figures. Don't forget support staff such as library aides, clerical and custodial support, etc.

Materials: Books, paperbacks, magazines, records, cassettes, films, video, computer software, posters, etc.

Programming: Film rental, fees or small courtesies for guests, craft supplies, etc.

Supplies: Office supplies, postage, rubber stamps, posterboard for displays and signs, etc.

Furniture and Equipment: Study tables and chairs, casual seating (beanbags), staff desk and chair, display and storage for all materials in collection, viewing and listening equipment, computers, bulletin boards, paint to brighten up old furniture and walls.

An old library axiom is that "funding follows service." Libraries should not wait for perfect and complete funding before beginning service to young adults. Start small and build!

Funding sources in addition to the library budget should be explored. Friends of the Library groups may be interested in developing young adult services. Other community groups are possible sources, especially those like the Junior Women's Clubs and Jaycees, who have recently been young adults themselves and can relate to the needs of young adults! Local banks, businesses and corporations can gain tax write-offs by donating funds to the library; fast food outlets, record shops, and others heavily patronized by young adults are prime sources.

Service clubs such as Kiwanis, Rotary, Lions, Pilot Club, Zonta, and so on are already oriented toward community service.

The young adults themselves could be involved in fund-raising. For example, they could solicit merchants and friends for funds to purchase magazines for the YA area. They could hold fund-raising events like bake sales. They are used to doing it for Scouts, Little League, and schools--why not the library?

For a major project, check into writing a grant. Be aware that there is much paperwork involved in grant writing, and that you need to have very specific ideas of what you plan to do for whom and why it is needed, how the project will be implemented and budgeted, and what evaluation measures will be used. Evidence of community support, even if not required, will greatly enhance your chances. The Library Services Division of the State Library of Florida should be your first source of information on the availability of funds from the federal Library Services and Construction Act, the National Endowment for the Humanities, and similar sources, and can advise you on procedures and deadlines. Funding from corporations, foundations and individuals can be researched through the regional Foundation Centers in public libraries in Daytona Beach, Jacksonville, Miami, Orlando, Tallahassee, and West Palm Beach, and the University of West Florida library in Pensacola.

Whatever outside fund-raising you do--solicitations, grants, or special events--be sure to have the approval of your library administration ahead of time.

Library Space for Young Adults:

Every library, however small, should have an area specifically designated for young adults, not as a way to segregate them, but to make them feel at home in the library.

The use of color and distinctive furnishings, such as bean bag chairs and pop star posters, should set the area apart from the rest of the library and make it appealing to teenagers.

A visible area, big enough to show films and have group activities is, of course, ideal. Unfortunately, most libraries have not been designed to allocate this much space for young adults, and must manage with just a corner of the library! Absolute minimum furnishings would be a section of shelving and/or paperback racks, wall space for posters and a bulletin board, and one or more study tables. Larger libraries should have a proportionately larger area. Ideally, the YA area should include a desk for staff, a large amount of paperback display shelving, shelving and storage for magazines, records, cassettes, videotapes, etc., seating space to accomodate a group of 25-30 students, and a copy machine. Media-oriented youth should have access to cassette players or listening stations, TV monitor for video, computers, etc.

Partitioning to make an enclosed area will help avoid complaints from older patrons about the noise level, but should never be seen as an opportunity to discourage teenagers from using the entire library.

It should be located adjacent to the adult section rather than as an adjunct to the children's room, and as near as possible to reference tools that are heavily used by the high school students. In libraries without a staffed desk in the YA area, the section should be located near a staff desk for assistance and supervision.

Whether you have a separate YA room or only a corner, furnishings and materials need to be arranged to draw the interest of teenagers and provide easy browsing opportunities. Teens select books primarily by what catches their eye. They are attracted to the cover first and will then turn the book over and read the back or the inside jacket cover to see if they want to check it out. For this reason, many books in the YA area need to be arranged with the cover showing, and displayed on the top of every available surface.

If your YA area is only a corner of the library, there is no way to show the front of every book. But take a quick visual survey of your library. Are there display places you can use to catch the eyes of young adults even if they aren't in the YA area? (Think grocery store!)

Are the kinds of books they request easy to find or do they have to search through the entire YA fiction section to find them? Why not arrange your books according to interest categories and types, making it easier for them to find the type of book they enjoy? Don't be hesitant about rearranging books--you can always move the books back if the kids don't respond. Your primary space arrangement consideration should be "Where can I put this book that young adults will be most likely to pick it up and look at it?"

Science fiction and fantasy, horror stories, and easy-to-read adventure series can be located together and will provide an easy progression from the easy reading to the more challenging SF and fantasy. Popular contemporary YA authors can have a special rack or shelf close by the paperback romance series, and if you booktalk some of these titles it will draw teens to that area to browse for months after the booktalks, and will create a bridge from the romance series to "regular" YA novel. Put the romance and adventure series books toward the back of the area--kids will find them wherever they are located, and if they have to walk past the other displays, they may see another book they would like to read! Teenagers, just like adults, are also interested in looking through new books, so always keep a shelf or two for new paperback and hardback titles.

Label all your areas so teens can quickly find the types they are interested in reading. You may want to color-code your interest areas with small stick-on dots or labels to make shelving easier.

Leave the book cart full of unshelved returned books. This is a "peer recommendation." Teens love to look through books others have checked out, and never leave the cart without a book or two in hand.

Every library is different, and the space you have available will determine how creative you can be. Your area won't always look neat nor the books stay in order, because young adults will constantly be looking at them, and will never put the books back in the right place! But if they also nearly always find something to interest them, and check it out, you have accomplished an objective. And if the way you display your books generates more interest in books by young adults, and more activity in their corner, maybe the administration will see the need to increase YA space. Good luck!

Gaining Library Administrative Support:

Support is the key word in gaining and maintaining YA staff positions and funds for materials, programming, and other activities. If you make work easier for others, they will welcome your assistance. If you are perceived as a threat or a nuisance, administration and other library staff will resist your program.

If you are blocked from doing what you see as high priority YA service, analyze the dynamics of your organization. What is the communication pattern? Are there key people who need to be persuaded? Are there solid links of cooperation with staff in Adult and Children's services? Where are the informal power lines?

Not only do YA librarians need to present a good case for justifying the goal of serving young adults, but they must also justify the time and money spent on their positions.

In order to present a strong case for support, the following components are necessary:

1. A needs assessment--justify with figures the population to be served, their needs, and how you determined those needs.

2. Internal comparisons--what is now being spent (staff, materials, etc.) in different age-level departments in comparison with community population and library use by these age groups.

3. Your plan of action--what services you want to provide, and how they will be provided. Prepare a statement of goals and objectives, and a time line showing tasks, time to completion, and who will be accountable. Include a statement on plans for evaluation of the service. Be sure to emphasize common goals and the idea that it takes teamwork to accomplish them.

4. Budget. What funds will be needed and how will they be provided?

Evaluation:

The same techniques of formal and informal surveys that you used to establish a need for YA services can be repeated as a tool for evaluation. What progress have you made toward fulfilling these expressed needs and wishes for materials and services?

Other statistics can be used to evaluate your services--attendance at programs, registration and circulation statistics, tallies of questions answered, visits to schools and agencies, number of programs conducted, and so on. Do keep careful, full, and accurate records of everything you do, so that you will be able to locate these figures when you need them! Even if your library does not require you to provide these figures, a daily log book with a record of your activities and the response to them is invaluable for your own planning and justification of services.

Long range planning in a nutshell:

1. Survey your community and its young adults and their needs and interests.
2. Develop a goals statement for providing services to young adults.
3. Define objectives and strategies to meet your goals.
4. Organize youth advisory groups to help you plan and carry out strategies.
5. Get administrative support for your goals and objectives.
6. Secure funding to carry out your program.
7. Integrate your activities into the total library program.
8. Develop evaluation procedures to document your progress toward your goals.

FURTHER SOURCES OF INFORMATION

Note: In all the bibliographies in this manual, especially helpful books and articles are indicated by an *.

General Information

*Baggett, C. "Serving the 'Beasts' in the 'Fair Garden.'" Southeastern Librarian, Fall, 1985, pp. 70-74.

Biagini, M. "We Are What We Do." School Library Journal, May, 1982. p. 36.

"Children's and Young Adult Librarians: A Power Profile." Emergency Librarian, May/June, 1980, pp. 12-19.

Braverman, Miriam. Youth, Society, and the Public Library. ALA., 1979. (This gives the history of YA services in three pioneer library systems.)

Cram, L. "Young Adult Services Guidelines for Virginia." Public Libraries, Fall, 1984, pp. 90-92.

*Directions for Library Service to Young Adults. YASD/ALA, 1977. (This brief, inexpensive pamphlet, prepared by a committee of YA librarians, is a real gold mine! It is a compendium of philosophies and guidelines for YA services, materials, programs, and administration.)

*Eaglen,Audrey. "Services to Young Adults in Public Libraries." Illinois Libraries, September, 1983, pp. 420-424. (Defines the YA and provides excellent arguments to justify the provision of YA services)

Edwards, Margaret A. The Fair Garden and the Swarm of Beasts; rev. ed. Hawthorn, 1974. (She describes her experiences as beginning librarian and eventually head of YA services at Enoch Pratt--great inspirational reading!)

Green, Sylvie A. "Merchandising Techniques and Libraries." School Library Journal, Sept. 1981, pp. 35-39.

Haycock, Ken. "Editorial" (on advocacy for YA services). Emergency Librarian, Jan/Feb. 1982, p. 5.

Isacco, Jeanne M. "Why YA Coordinator Positions Are Eliminated: An Administrator's Viewpoint." Voice of Youth Advocates, June, 1985, pp. 110-111.

Libraries and Young Adults: Media, Services, and Librarianship. Edited by JoAnn V. Rogers. Libraries Unlimited, 1979.

LiBretto, Ellen. "Merchandising Collections and Services," in New Directions for Young Adult Service, pp. 49-60.

Meeting the Challenge: Library Service to Young Adults. Edited by Andre and Ann Gagnon. Canadian Library Association, 1985.

*New Directions for Young Adult Service. Edited by Ellen V. LiBretto. Bowker, 1983. (Fine collection of articles on administration, materials, and services)

Park, D. "One-step, Two-step, Or the Shuffle?" Illinois Libraries, December, 1980, pp. 909-914.

Razzano, Barbara Will. "Creating the Library Habit." Library Journal, February 15, 1985, pp. 111-114.

*Reaching Young People Through Media. Edited by Nancy Bach Pillon.

Libraries Unlimited, 1983.
Research on Adolescence for Youth Service: An Annotated Bibliography on Adolescent Development, Educational Needs, and Media, 1978-1980. ALA/YASD, 1984.
(The lengthy annotations are really abstracts of the articles listed. It was preceded by: Media and the Young Adult: A Selected Bibliography, 1973-1977, published in 1981.)
*Rogers, JoAnn V., ed. Libraries and Young Adults: Media, Services, and Librarianship. Libraries Unlimited, 1979.
Shontz, Marily Louise. "Selected Research Related to Children's and Young Adult Services in Public Libraries." Top of the News, Winter, 1982, pp. 9-12.
*Survival Kit. YASD/ALA, 1976.
Sutton, Roger. "Quiet, Please...Or Else." School Library Journal, February 1985, p. 42.
Tuccillo, Diane. "A Young Adult Advisory Committee Can Work For You, Too." Emergency Librarian, May-June, 1986, pp. 15-16.
*Turock, Betty. YA Services: Presenting the Case for Support." Voice of Youth Advocates, February, 1982, pp. 9-12.
Wigg, Ristiina. "Would Teens Run Riot in the Library? Youth Participation in Public Libraries." Bookmark, Spring 1985, pp. 129-129.
Wilson, Evie. "The Young Adult Advisory Board: How to Make It Work." VOYA, April 1979, pp. 11-14.

Periodicals for Regular Reading

*The Emergency Librarian is the journal for children's and young adult services published by the Canadian Library Association. It is lively and practical.
Grassroots for High Risque Librarians is a newsletter published three times a year by the YA Committee, Public Libraries Section, North Carolina Lib. Assoc. (Free sample with 37¢ SSAE to Laura Robbins, Forsyth County Public Library, 660 W. Fifth St., Winston-Salem, NC 27101)
*School Library Journal has articles of interest, reviews of YA books, and a regular column on YA services, "In the YA Corner."
*Top of the News is published jointly by the Young Adult Services Division (YASD) and the Association for Library Service to Children Division of ALA. It has articles about YA services and materials.
The U*N*A*B*A*S*H*E*D Librarian is a breezy journal that often represents the "non-traditional" viewpoint with common sense.
*Voice of Youth Advocates (VOYA) is the only journal specifically devoted to YA services and materials. It provides timely articles and extensive reviews of books, paperbacks, and nonprint material.
Wilson Library Bulletin, a general library publication, has a regular column on YA books and current issues, "The YA Perplex."

On Young Adults

Adelson, Joseph. Handbook of Adolescent Psychology. John Wiley, 1980.
*Amey, Larry. "Thespians, Troubadours, Hams and Bad Actors." Emergency Librarian, May-June, 1986, pp. 9-14.

Childhood Education. Entire issue of March/April, 1985, devoted to "Emerging Adolescents: Their Needs and Concerns."

Hill, John P. Understanding Early Adolescence: A Framework University of North Carolina, Center for Early Adolescence, 1980.

*Lefstein, Leah M. et al. 3:00 to 6:00 P.M.: Young Adolescents at Home and in the Community. University of North Carolina, Center for Early Adolescence, 1982.

Long, James D. and Virginia H. Frye. Making It Till Friday - A Guide to Successful Classroom Management. Princeton Book Co., 1985.

*National Commission of Resources for Youth. Youth Participation in Public Libraries. ALA, 1983.

On Surveys and Evaluation

*Chelton, Mary K. "Developmentally Based Performance Measures for Young Adult Services." Top of the News, Fall, 1984, pp. 39-52.

Hectoen, Faith. "Young Adult Service Measures." Connecticut Public Libraries, March, 1984.

*Moran, Barbara B. "Survey Research for Libraries." Southeastern Librarian, Fall, 1985, pp. 78-81.

Palmour, Vernon. A Planning Process for Public Libraries. ALA, 1980. (Provides detailed directions for a thorough self-evaluation by a library or library system, with sample survey forms, etc.)

Robbins-Carter, Jane and Zweizig, Douglas L. "Are We There Yet? Evaluating Library Collections, Reference Services, Programs and Personnel." American Libraries, October, 1985 through February, 1986. (Lessons 1-5 in a continuing education course)

Zweizig, Douglas L. Output Measures for Public Libraries: A Manual of Standardized Procedures. ALA, 1982.

On Grants

*Corry, Emmet. Grants for Libraries: A Guide to Public and Private Funding Programs and Proposal Writing Techniques Libraries Unlimited, 1982.

Flanagan, Joan. The Grass Roots Fundraising Book: How to Raise Money in Your Community. The Youth Project, 1000 Wisconsin Ave. NW, Washington, DC 20007.

Hillman, Howard. The Art of Winning Corporate Grants. Vanguard, 1980.

Kurzig, Carol M. Foundation Fundamentals: A Guide for Grantseekers, Rev. ed. Foundation Center, 1981.

Mayer, Robert A. "What Will a Foundation Look for When You Submit a Proposal?" (free pamphlet from The Foundation Center, 888 Seventh Ave., New York, NY 10019)

Sirignano, Lynn. "Grant Sources and Proposal Writing: A Bibliography." Bowker Annual of Library and Book Trade Information, 1985, pp. 546-550.

Woods, Blanche. Grant Proposal Writing: A Handbook for School Media Specialists. Greenwood, 1986.
Includes developing goals and objectives, statement of needs, locating funding sources.

MATERIALS

Selection:

The YA collection should bridge the gap between children's materials and those for adults, with emphasis on books centering on YA interests and informational needs. Due to the wide variation in sophistication and maturity levels in this group, varied reading and interest levels must be provided for. There will inevitably be considerable overlap with existing adult and children's collections, as well as the materials that are specifically geared to teenagers. Since this is a period of rapid mental growth, widening interests, and changing ideas and attitudes, the YA librarian must keep these factors in mind when selecting materials. The collection should include:

1. Fiction. Both in hardback and paperback, the bulk of your collection will be contemporary YA novels--those whose subject, style, and format indicate that they would be of primary interest to this age group rather than to children or adults. The themes should center on YA concerns of identity, establishing independence, determining their sex roles, and their place in the larger community. A good YA novel handles these themes with honesty, and is not condescending or preachy in its treatment. The YA collection should not be a dumping ground for juvenile titles that might provoke controversy if shelved in the children's room. Historical fiction seems to have less appeal to the average teenager, yet its reading may be inspired by school assignments, and careful selection of lively, appealing novels may lead some teenagers to seek out others of this genre. Quality science fiction and fantasy written for young adults freguently is a bridge to the adult SF collection.

2. Nonfiction: Titles purchased for the YA collection should address topics of real concern to this age group, such as information on personal appearance, sex education, choice of career or college, crisis and coping information, books on popular culture and hobbies. You may feel the need for some curriculum-related material, but try not to let this dominate your collection! Factual books should be accurate, current, clearly written, and attractive in format. "Cute" or condescending approaches will be a quick turn-off for your patrons.

3. Non-book materials: Some of these may be purchased by other staff in charge of serials, audiovisual materials, etc., but you, as YA librarian, should have considerable input in recommending titles that will be requested by and popular with your public. These should meet the same criteria of timeliness, appeal, and accuracy as the book collection.

In selecting materials that you are not able to examine before purchase, rely heavily on reliable guides and reviewing sources, not the glowing descriptions of salesmen and publishers' catalogs! Both retrospective lists (such as the Junior High Catalog or the NYPL's Books For the Teen Age) and current reviewing journals (such as Booklist and VOYA) are listed in the bibliography of this section.

Every library should have a book selection policy. In some cases, these are worded in very general terms which apply to materials for all age levels; in others, the scope and criteria for books in the YA collection are specified.

Records and Cassettes:

Recordings of rock and other contemporary music are almost as essential a part of the YA collection as books and magazines!

In addition to advice from your teenagers and local record store, current releases are regularly reviewed in some library reviewing journals (such as VOYA, Booklist, and others) and in popular music periodicals like Rolling Stone, Crawdaddy, etc. Your local "Top 40" radio stations may be able to provide a free newsletter or flyer listing current favorites.

After some preliminary scouting, try to establish a good relationship with one local record dealer. By making all your purchases in one store, you will get a better discount, and probably reap some fringe benefits like free promotional records and/or posters, and also good advice on what's new and hot.

Cataloging information is generally available on OCLC--but you can do your own simple cataloging as well. Don't get bogged down in unnecessary details--read AACR 2 and then simplify! A simple shelf list record, probably filed by album or cassette title, should also be kept.

Since cassettes, unfortunately, are highly stealable, you'll probably need to work out a method of security; details will depend on your library's geography and staffing patterns! Some libraries use locking cassette cases which permit the browser to see the titles without removing the cassettes. Another method is to remove the cassettes from the boxes and put the empty boxes out on display while the cassettes are kept in order in a locked drawer or office. Or the paper cassette box liners, with the descriptive material, can be mounted in a scrapbook. In either of the last two methods, having a call number, accession number or other short identifying code will make requesting and locating a particular cassette quicker. Cassettes should be charged out at the place they are handed to the patron to avoid having them pocketed and "forgotten" when other materials are charged out.

Record albums need to be reinforced in some way. They may be kept in clear plastic slipcases, available from library supply houses, or you can just put heavy clear plastic tape around all but the open edge of the album cover.

Library ownership labels and barcode or OCR stickers can be placed directly on the cassette or record. They may also be placed on the case, but if you do that, be sure that the person discharging the loan checks to be sure that the correct record or cassette is inside.

Be familiar with laws relating to retaping of copyrighted material. Stay within the law yourself, and encourage your patrons to do so. The purpose of a library's recording collection is to provide listening pleasure to your patrons, not to enable them to create their own listening library by ripping off performers and publishers!

Posters:

Posters are a popular item in many YA departments. Most in demand are blowups of rock stars, football players, TV and movie personalities. Scenes and animals with humorous or sentimental captions are popular in some areas but not in others--ask your kids!

Sources for purchase include your local "head shops" and novelty stores, or mail order companies that will provide illustrated catalogs for you to select from. (One such firm is Argus Communications, One DCM Park, PO 6000, Allen TX 75002.) You may be able to get some free promotional posters from your local movie theaters and music stores.

Laminating the posters adds several dollars to the initial cost, but the improved durability makes it worth the investment. Before laminating, put your library's ownership stamp on the back of the poster, and perhaps also a typed slip with rules for borrowing and returning the posters. An identifying title or code number is also helpful. Look in your yellow pages under "Laminations - Plastic, Paper, Etc." to find a local firm that will do the work. Adding a couple of metal eyelets to the top corners after laminating will help avoid most of the thumbtack punctures.

Posters may be stored elegantly on poster display racks or in map case drawers, laid flat on a table or counter top, or rolled up and kept in cylindrical wastebaskets or commercial ice-cream containers covered by your teen volunteers.

For circulation, they may be rolled and placed in long narrow paper bags ("curtain rod bags" from a paper supply house) that are stamped with your library's stamp and a reminder not to return in a bookdrop.

Weeding:

Nothing turns off a teenager browser faster than a collection which has too high a proportion of shabby, outdated books. Studies have shown that circulation is higher in a smaller, selective collection than in a larger one that contains a lot of "dead wood." If there is a separate young adult collection, it should be regularly examined and books which are no longer appealing and up-to-date should be removed from the collection. The aid of a standard list, such as the H. W. Wilson Junior High Catalog and the High School Catalog (both of which tend to be curriculum-oriented) or the New York Public Library's annual Books for the Teen Age may help you decide which titles should be kept.

Teenage slang, dating habits, fads and other interests change very rapidly. Except for a few classic titles, contemporary fiction more than ten years old at the most probably no longer has validity. In non-fiction areas, fields which go quickly out-of-date are science and technology (especially medicine, astronomy, aeronautics and astronautics), career material, and directories. All directories and most material in the other fields mentioned should be copyrighted within the last three to five years.

Working out a month-by-month schedule, systematically going through all subject categories and fiction in a year's time, is good discipline and helps ensure that no area will be overlooked.

Patron Complaints and Censorship:

As there are in every community some adults and groups that feel that a public library should not contain or make available to minors any material which they themselves find offensive or threatening, there may be complaints from time to time about a particular title in your collection.

Often attentive, courteous, non-committal listening, perhaps followed by a tactful explanation that the public library must serve all segments of a community which may have a broad spectrum of viewpoints, and that it is the parent's responsibility to supervise the reading of his own children (and only his own), will defuse the situation. Arguing with a patron about the merits of a particular book, or about library policy, is never productive!

If the person is considerably upset or persistent, you should refer him or her to the librarian in charge of your library. (And even if you do not feel that referal is necessary, be sure to report promptly, in writing, the patron's comments and the outcome of your conversation.) It is recommended that the persistent patron be asked to state his objections in writing on a standard form, such as the A.L.A. patron complaint form. If it reaches this stage, then the book should be re-evaluated by a staff committee, which will probably also consult reviews of the book, and the decision reached about the book should be reported back to the complainant with the reasons for the decision.

If the book is retained in the collection, it may be necessary for the head librarian to enlist community support through the library board, other community organizations, or the media, but at every stage, angry confrontations and outside publicity should be avoided if at all possible. Advice and support may be obtained from the Florida Library Association's or the American Library Association's committees on Intellectual Freedom.

SUGGESTED TITLES FOR A YA COLLECTION

This list has been compliled from lists of recommended books on special subjects published in Booklist during 1980-1985, and from the YASD "Best Books for Young Adults" during the same period. Editions available in paperback are indicated by a ¶ symbol in the margin.

Aaron, Chester. Gideon. Harper, 1982.
Abercrombie, Barbara. Run for Your Life. Morrow, 1984.
¶Adams, Richard. Watership Down. Macmillan, 1974.
¶Adler, C. S. The Shell Lady's Daughter. Putnam, 1982.
¶Alexander, Lloyd. The Beggar Queen. Dutton, 1984.
¶Alexander, Lloyd. The Kestrel. Dutton, 1982.
¶Alexander, Looyd. Westmark. Dutton, 1981.
Angel, Judie. One Way to Ansonia. Bradbury, 1985.
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REFERENCE AND HOMEWORK HELP

Standards and Guidelines for Young Adult Reference

In general, a reference policy for teenagers should be no different than that for any other group of library patrons. Service should be prompt, courteous, and as complete as possible. Patrons who come in to the library should be helped before those on the telephone. There should be no value judgement placed on any inquiry. Questions based on homework assignments are just as valid as any other kind of question asked by a patron.

But some libraries do make a distinction when providing reference service to young adults. Many will not answer questions directly from homework sheets; most prefer to guide students to find the answers for themselves. Indeed, the whole "information vs. instruction" controversy is one of the most heated issues in young adult librarianship. The best solution seems to be that both approaches are correct, depending on the situation.

Because teens can be so impressionable, some librarians further promote extending "special treatment" to young adults who come in seeking information. Receptiveness, sincerity, and respect are terms most often mentioned in this regard. The idea, of course, is that a happy and satisfied YA library patron becomes a lifelong adult library supporter.

Reference Needs of Young Adults

Teenagers have basically five types of requests when it comes to information and libraries. They need help with their school assignments. They need explanations of the world around them. They need advice on dealing with personal crises. They need guidance in their personal reading selections. And they need instruction in the use of library resources. Certainly any policy for reference involving young adults will take all these needs into consideration!

Reference Sources for Young Adults

Few public libraries today have the luxury to be able to set up separate reference sections for their teenage patrons. Upon graduation from elementary school, students are expected to take advantage of the wide variety of available adult reference materials. Young adult librarians, if at all possible, should see to it that their clientele's particular needs can be met within such a multi-use collection.

General reference books which have proved successful in meeting the informational needs of junior and senior high school age library users include encyclopedias, almanacs, atlases, periodical indexes, biographical dictionaries and indexes, writing guides, and volumes of literary criticism. Some titles aimed specifically at the YA audience are the SIRS and Opposing Viewpoints series, Something About the Author, and Deadline Data. In addition, vertical files containing up-to-date pamphlets, newspaper and magazine supplements, clippings, maps, and

various short reports are often produced with the teenage patron in mind.

Public libraries can find help in building well-rounded reference collections from selection aids aimed at school media centers. (In addition to those listed in the bibliography of the Materials section of this manual, others are in the bibliography which follows this section.)

Library Instruction:

Teaching enters into the reference process whenever patrons are unfamiliar with using the tools of the library. By virtue of their inexperience and their needs, young adults seem to require more education than any other group. Most reference instruction occurs, of course, informally, on a one-to-one basis, as individual inquiries are made--instead of just handing over the requested information, you can show the student how to find it, or "talk your way through" the search process as you and the student work together to locate information.

In addition, it has become the practice of many libraries to prepare pathfinders and bibliographic guides for frequently-requested topics in high school assignments. (A sample guide is included at the end of this section.)

A few libraries take their tutoring role quite seriously and present "term paper workshops" which introduce the use of indexes and other reference tools as well as techniques of topic selection, note-taking and preparation of bibliographies. Student tours and library orientation classes are also presented as part of the YA department's regular services to school groups.

Information and Referral

Many times, of course, an answer to a young person's question or problem cannot be found within the resources of your library. It is then your responsibility to suggest an interlibrary loan or to refer the teenager to another library, agency, program or individual that might provide a satisfactory solution. Some services, like crisis centers and homework hotlines, are quite accessible and are prepared to give immediate assistance. Others must be sought out with the help of directories and personal suggestions. A number of libraries have developed their own "I & R" files especially for such purposes, and some suggestions on how to go about this are included in the section of this manual on Outreach and Community Contacts.

Special Problems and Helps for YA Reference Work

Teenagers, it seems, invariably present reference librarians with some of the most challenging moments of their workday! In addition to the regularly anticipated term papers and book reports, there are mass assignments, science fair projects, trivia contests, and required reading lists that can send even the most prepared librarian up the wall! In their own defense then, librarians have had to develop special forms (explaining to the teacher that, at least, the student tried),

guidesheets, and sometimes special limitations on circulation for high-demand materials. **Examples of some of these coping methods follow:**

St. Lucie County Library System

TO: All Faculty members
FROM: St Lucie County Library System
RE: Provision of Public Library materials
for students
DATE:

The staff members at the Headquarters Library in Ft. Pierce and at the Port St. Lucie Branch Library look forward to serving your students in the coming academic year. In an effort to do so more efficiently, we request that you please give our Adult Reference and/or Youth Services Department(s) as much advance notice of research topics, group assignments, and booklists as is possible. This will enable us to ensure that our materials will be set aside, and that all materials on a given subject or reading list will not be in circulation until each student who inquires has had an opportunity to use them. Advance notice will also give the public library staff the opportunity to notify you before the "last minute" if we cannot supply sufficient material on a given topic, or specific titles from a reading list. Attached you will find a sample of the form that our Reference and Youth Services Departments will issue to your students when we cannot provide them with the required material because we were unaware of the assignment. We greatly appreciate your cooperation in this matter.

124 North Indian River Drive
Fort Pierce, Florida 33450

A
Santa Fe
Regional
Library

TRAILBLAZER

Are you looking for information about **PLACES ?**

CARD CATALOG - Check it first. Look in the SUBJECT CATALOG for the name of the place, the state or country where it is located, or the type of place, (NATIONAL PARKS, RIVERS, etc.)

PHONE BOOKS - We have them for Florida and major cities in the U.S. and Canada.

ATLASES - maps, locations, pronunciation, population, terrain, topography, roads. We have them in the Reference and circulating collections, and in the Atlas Case.

912 *Times Atlas of the World*

GUIDEBOOKS - Current information on hotels, restaurants, parks, entertainment, costs, standard of living. For Example:

R 917.304 *Fodor's Guides, Michelin, Where To Stay, U.S.A.*

R 796.54 *Campground and Trailer Park Guide*

R 317.3 *Places Rated Almanac*

ENCYCLOPEDIAS & SERIES - General information, current information. Some notable sources:

R 910 *Lands and Peoples*

R 910 *US Dept of State Background Notes*

Europa Yearbook

OTHER BOOKS - Ask at the Reference Desk.

BROCHURES & PAMPHLETS - In our VERTICAL FILE. We have listings under state and country, with Chamber of Commerce information, maps, and other good things.

MAGAZINES & NEWSPAPERS - We have hundreds of magazines, many with a special travel section. The READER'S GUIDE TO PERIODICAL LITERATURE and the MAGAZINE INDEX help you find specifics

SANTA FE REGIONAL LIBRARY

Headquarters:
Gainesville Public Library
222 East University Avenue
Gainesville, FL 32601
374-2091

DESIGN by Fran Downey 48

TAMPA-HILLSBOROUGH COUNTY PUBLIC LIBRARY SYSTEM
900 NORTH ASHLEY STREET
TAMPA, FLORIDA 33602

LEO H. MEIROSE
DIRECTOR OF LIBRARIES

Student's Name _____

School _____ Grade _____

Needs Material on _____

_____ Date _____

TO THE TEACHER

We regret that we have not been able to fill this student's request for the reason indicated below:

[ ] All circulating material is in use because of the large student demand for materials on this subject.

[ ] A reasonable amount of research has failed to turn up the desired information.

[ ] This information has not yet been compiled.

[ ] Other _____

We would welcome a visit from you. Perhaps you will want to discuss with us, as well as with your school librarian, the availability of materials which you suggest.

Since public library books are selected to provide an educational and recreational service for the total community - adult, young people and children - we can only supplement your school library service which is basic to the curriculum.

_____ Librarian

_____ Agency

TPL 75-5

FURTHER SOURCES OF INFORMATION

General YA Reference Work

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OUTREACH AND COMMUNITY CONTACTS

Outreach may be defined as cooperation between library personnel and community youth agencies. The services or programs presented as a result of this cooperation take place in locations other than within the library. Library staff are involved in planning and implementing the program or service; the use of library materials is desirable for the sake of positive exposure. Publicity for the programs may be handled by the library, the cooperating agencies, or both.

Examples of outreach activities might include doing booktalks in a classroom, manning a booth at a county fair or Career Day in the schools, or co-sponsoring a karate exhibition at a local recreational facility with the library providing materials or bibliographies on fitness and the martial arts. In preparing a booth or table of display materials, it is important to keep the materials lightweight and expendable (such as empty record covers or book jackets), appealing to teenagers, colorful and eyecatching, and descriptive of library resources. If invited to participate in "Career Day" activities, try to emphasize the library as a resource for finding out about all careers rather than just another place to work!

Surveying Your Community Resources and Agencies

Your credibility in the community will depend on how much you can develop a network of community services for youth. This means contacting the staff of other youth-serving agencies for the purpose of exchanging information, materials and services. Through making contacts within your area, possibilities are endless in gaining support for your services within this network. The major point to remember is that you, school staff, and other agency personnel have a lot more in common than not!

Walk around the neighborhood; see where the teenagers congregate and try to determine why they are there. Visit the nearest junior and senior high schools, and in addition to getting acquainted with the school secretaries and librarians, make appointments with the guidance counselors, deans, assistant principals, or whoever works directly with the kids (especially those in trouble) and find out what community agencies <u>they</u> work with.

Let your fingers do some walking, too. Check the yellow pages of the telephone book under "Youth Organizations" and list those. Other yellow page headings that may prove productive include Associations, Athletic Organizations, Churches, Clubs, Hotlines, Schools, and Social Service Organizations; and your city, county, and state listings in the white pages.

Check the newspapers regularly, looking for any items about youth activities, sponsoring groups, clubs, coming events of interest to teenagers, and places where young adults can do volunteer work.

Make appointments to meet with the director or other appropriate contact person instead of just walking in cold. (Face-to-face meetings

establish a much better relationship than telephone contacts.) In your conversation with the agency contact, explore these areas:

What this organization does for/with teenagers
About how many teenagers are involved
What the library might do to help the organization or the young adults it works with.
What the agency might do to help you (speakers for kids' or staff training programs; exchange of information; recommending materials in their field, etc.)
What they see as unmet needs of young adults in the community
Possible sponsorship of activities or programs

Keep an up-to-date card file or notebook with all the information you have gathered on community resources.

Working with the Schools

Make a special effort to develop a close working relationship with the schools in your area. Bend over backwards to cater to the needs of media center personnel, principals and teaching staff--arrange special loans or "reserve" collections for students in your library, make up bibliographies, visit as many classes as humanly possible to do book talks and tell about materials and services in your library. Going out of your way to be obliging will make them feel that the public library is a support to the schools, not a competitor nor a stumbling block for their students. Certainly, the more booktalking you can do, the more your circulation (and demand for your services) will increase, and if you are lucky, the rapport built up with the school staff will mean that maybe sometimes you will be alerted in advance of mass assignments or asked to help compile required reading lists!

The county supervisor of school media centers can be a strong ally, as your needs are the same as those of the school librarians, and if you can convince her (or him) that you can accomplish more of your common goals by working together, that's great! It may be possible to work out a system for school personnel to gain inservice or continuing education points for attendance at library workships. You might invite school media personnel to an informal get-together in your library to get acquainted, exchange ideas, groan over mutual insoluble problems, and work together to find answers to others; at the same time, they may be made aware of library resources or services they did not know about. Perhaps joint workshops could be planned for school and public library staff on booktalking, materials selection, working with reluctant readers, censorship issues, or whatever problem seems to be of mutual concern. Author visits might be another good reason to meet together, or to work together to co-sponsor such an event.

Outreach for the Disabled

Remember young adults who may have some disability. There are young adults in your service area with physical, mental and emotional problems who need to be included when you establish your communication networks and plan for services.

For assistance in planning, contact the agencies who work with young adults with visual, hearing, and other physical impairments and those with emotional or mental illness or disabilities.

Add these service agencies to your mailing list for publicity, and mention wheelchair accessibility and sign language interpretation, if available.

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Planning

Probably the single most important factor in planning programs for young adults is getting input from the youth themselves. If they are involved in selecting the kinds of programs they want and in helping to plan and publicize them, you're pretty sure to have a well-attended program. These programs, based on the interests and needs of young adults may become an introduction to the library for some teenagers who would not normally be library users. Effective programming can also maintain the popularity of the library and create good public relations.

However, even though teenagers should be actively involved in program planning, there's nothing to say you can't suggest possible program ideas to your young adults, and get their reaction. Ideas for some types of programs are listed in this section of the manual. Many more are listed in the Boston Public Library's Idea Sourcebook for Young Adult Programs (available from the library for $2.00 plus $1.50 postage and handling), which is packed full of program ideas which have proved successful there, and in the Young Adult Programming Ideas File, which is available from the Young Adult Services Division office of ALA.

As the idea begins to jell, be sure you are clear in your own mind what you are trying to accomplish. Do you have any goals for the program other than attracting young adults into the library? If so, will this program accomplish the goals? Will the results be worth the time and effort you and others put into planning and carrying out the program? If there are other agencies or commercial groups in your area providing the same sort of activity, would they welcome or resent your doing it in the library? Perhaps a cooperative effort would be better.

Inform the administration of your plans--make an enthusiastic pitch to your supervisors and be sure that you have their support.

As you work--preferably with your youth advisors--on planning program details, be sure that everyone knows just when and where the program is to be held, that the necessary space and equipment will be available, that any helpers (staff or volunteers) are lined up, informed of their responsibilities, and agree to do it. If there are expenses involved, where is the money coming from? If there will be a delay in paying any paid performers, be sure they are aware of this and willing. Work out all the details well in advance, and then recheck everything a few days ahead of time. Make reminder calls ("Is there anything else you will need?") to program participants and all others involved.

Publicity

Plan and order any printed material--flyers, booklists, etc.--that you will need well in advance. Send notices to local papers, radio and TV stations, etc. Have your youth help with publicity (posters, school papers, P.A. announcement, or word-of-mouth) in their schools. Send word by letter, phone call, or flyers to Scout leaders or other

community agencies that may be interested. Talk it up in the library, and be sure that all the rest of the staff knows what is happening and will give it a friendly boost (which they are more likely to do if forewarned!)

If you are the one who has to write the publicity release, remember to keep it simple, brief, and lively. Start with the most important information first: who, what, when, where, why. The following paragraphs should be of lesser importance in case they have to be cut. It should be typed, double-spaced, and include your name, phone number and position in case there are questions. Get the release in at least ten days before publication date. And if you have a personal contact with someone at the paper, take advantage of it--cultivate that relationship.

The Program

Allow yourself time off the desk before the program so that you can make a last minute check of facilities and welcome guests. Greet the program attendees as they arrive, call their attention to the book display you have set up. Tell them about future programs that are planned. Introduce your program--and keep looking like you are relaxed and having a great time yourself!

Don't forget to count the attendance for your records. Pictures would be nice, too.

After the program is over, thank everyone for coming and invite them to look around the library. Tell them where the YA area is and a little bit about what's in it.

Afterwards

Remember to pick up your books and other materials and put away any AV equipment. If you're not lucky enough to have a custodian, then be sure to leave the room neat and in order--your teen volunteers can be a help here, too!

While it's all fresh in your mind, write an evaluation--what was done and by whom, the audience reaction, the attendance, your candid opinion of the pros and cons of that particular program and how it was handled. Keep a notebook or card file of these evaluations for your own use in addition to the statistical reports you submit. A sample evaluation form is included in this section.

Write up a brief description of the program, with the attendance for your library director.

If you had guest speakers or program participants, send them a brief thank-you note. Include some favorable comments you received or overheard from the audience. If you took pictures, it would be nice to enclose a print for them.

YA PROGRAM REPORT/EVALUATION

PROGRAM TITLE:

DATE: TIME: LOCATION: ATTENDANCE:

OBJECTIVE:

DESCRIPTION OF PROGRAM IN SEQUENCE (Who did what)

NAME, ADDRESS, PHONE OF ANY PROGRAM PARTICIPANTS NOT ON LIBRARY STAFF:

RESOURCES USED OR DISPLAYED (FILMS, VIDEO, BOOKS, SLIDES, PAMPHLETS)

COMMENTS, PROBLEMS, ETC.
(Would you do anything different if you repeated the program?)

Booktalking! It's Fun!

Why booktalk? Because booktalks can get teens interested in books when nothing else can. Young adults who haven't been in the library in years can be enticed with Robb White's Deathwatch, Hogan's The Quartzite Trip, or Cormier's After the First Death.

Booktalks can change a young adult's whole attitude toward reading. Having outgrown children's books, some teens have never discovered that there is a whole new world of books written just for them. You can introduce them to their own problems in Danziger's The Cat Ate My Gymsuit, let them share the suspense of teens in trouble running away in Center Line, or make them aware of the realities of our judicial system in Peck's Are You In the House Alone?

Teens are social, more interested in activity than in sitting and reading after they have been in school all day. They watch TV, listen to the radio, and talk on the phone out of habit, rather than pick up another book after doing their homework! Your job is simple--make the booktalk so interesting that they will give up the TV, radio and telephone to find out what happens.

Make your booktalks fun! Pick books that are interesting and exciting. Tell enough of the book to get them involved in the action, but don't give away the ending. You can talk about the plot (up to a point), give a character sketch, or focus on an exciting scene.

Blossom Culp is a wonderful character to describe, and students will enjoy her Halloween outhouse scene. Teens love scary stories, so don't miss the opportunity to do booktalks at Halloween, using an Edgar Allen Poe film with ghost and horror stories.

If you are summarizing the plot for your booktalk, tell the story up to the climax, then stop. Ignore the cries of "Tell us the rest! Am I going to have to read all these books? Aren't you going to tell the end of any of them?"

Four rules to remember:

1. Read the whole book yourself. (Never booktalk one you haven't)
2. Never tell the ending.
3. Pick books appropriate to your audience's level.
4. Watch for eye contact. If your audience isn't looking at you, you've lost them--finish that book quickly and go on to another.

Some helpful hints for the book talker:

1. Variety! Have something for everyone. Select a general theme for your talks, but within that theme, include adventure, contemporary stories, one of special interest to boys, a "skinny" book and a more challenging one.

2. How long? Vary the length of time for each book, too--some short, some longer. This helps hold their interest.

3. Memorize or not, whichever is more comfortable for you. Write the booktalk out and either memorize it or just learn the general content. Stick a 3 x 5 card in each book with the main characters' names and a few notes to get you started. Especially if you are doing several different grades, with different books for each grade, the cards are a big help.

4. Start with a page turner! Let your first book be full of excitement and suspense and one that boys will be interested in reading. It is harder to get and hold boys' attention when talking about books, so capture it quickly. Deathwatch, The Last Mission, The Dangerous Game, Center Line, The Shining or I Know What You Did Last Summer are all good openers.

5. Begin with a bang! You may want to use films. Start with a film that will capture their interest. When it's over, be right there with your first book ready to start when the lights go on--don't let there be any dead time (or time for them to start talking) first. Save all your announcements about the library until the end of your presentation. If you have done a good job, they will then be anxious to check out the books and to know about the library. If you try to tell them about the library first before their interest is aroused, the information will be "boring" and you will lose them.

6. Books about current interests, fads, movies, celebrities, sports figures and controversial topics are good to display around the room. You probably won't booktalk them, but it arouses curiosity and helps hold the teenagers' interest while roll is being called, etc. Call their attention to these books some time during your booktalks, just mentioning the titles and a few words about each book.

7. Show the book you are talking about, and prop it where it can be seen when you finish, on a table or on the chalk tray. Don't pass the books around while you are talking, as that will be a distraction. Leave several minutes at the end of the period for students to look at the books if possible.

8. Have a handout. Tell students how to get a library card and how to check out books. Tell them you will be at the library to help them (mention your hours if you are not usually on duty all the time the library is open.) Some will feel more secure on the first visit if they feel that they already have a "friend" there at the library. If you have a bookmobile or books-by-mail program, explain how they can use these services if they can't get to the library.

9. Be prepared for them at the library. Have a list of the booktalked books posted, and make a display of them. It will save a lot of time if the books are easily accessible. Try to have multiple copies of the books you have shown in the schools. Nothing is more disappointing than visiting the library for the first time in years and then not being

able to get the one book you wanted! Be prepared for a large number of young adults requesting new cards.

10. How many book talks a day? It may be easier to stay with one teacher all day and do all her classes. Others may prefer to work with a single grade level. Vary the books according to the reading level of the students. If the classes in your school system are not grouped by achievement levels, then you need to include books on several reading levels for each class. If you use high-interest books, it will hold their interest even if the reading level is lower than some need.

Remember--pick appropriate books, prepare well ahead and practice, keep the preliminaries short and lively, speak slowly and clearly, and don't be afraid of audience participation! Do all this, and you'll have fun and so will your listeners.

New and inexperienced book-talkers can find a wealth of information on booktalking in Joni Bodart's books and others listed in the bibliography. (Also, there is her videotape produced by H.W. Wilson which is excellent!) Bodart in her books tells the hows and whys, and then gives you hundreds of successful booktalks.

An unusual and dramatic booktalk, done in tandem by two Gainesville librarians to pull in reluctant readers, is given below. After it is a list of books that have been booktalked successfully in grades 6 - 12 by Joyce Ogden in Lake City. Also included are two sample bookmarks listing books that appeal to secondary students. (The first bookmark, with larger print, is for junior high students and the other is for senior high, but both have a wide range of reading levels.) The artwork for the front of the bookmarks was done by young adults in the Columbia County Library; you are welcome to photocopy these and use them.

"JAZZY" BOOKTALK ON HIGH/LOW BOOKS
by Roseanne Russo and Phyllis Filer

(Snap fingers to set rhythm--chant lines rhythmically.)

So you gotta read a book / Don't know where to look
Got stuff on your mind / And you ain't got the time
This one's a chore / And this one's a bore
And this one will really make you snore!
But you gotta read a book CHACK A KUNG, CHACK A KUNG
But you gotta read a book CHACK A KUNG, CHACK A KUNG
But you gotta find a book that you can read
Don't care what it's about, it's what you need.
Now don't just sit there like a log,
'Cause we're going to tell you about the fog!

(Display The Plant People by Dale Carlson)

Into the night drifts the deadly fog
Looking for people to kill.
It gets your father, it gets your brother
It even gets you dear old mother--and it still hasn't got its fill!
The fog keeps creeping all over town
Clawing at people and choking them down
You find one shirt -- one pair of pants --
My God, the fog turns people to plants!
You race to call someone, someone for help
But there's nobody left--you're all by yourself!

But you gotta find a book that you can read.
Don't care what it's about, it's what you need.
Now here's a book that's sure to inspire
All about the ultimate--vampire!

(Display Dracula, Go Home by Kin Platt

Have you ever thought what it'd be like
To meet with a vampire in the dead of the night?
When the wind is howling and it's real scary,
Would you walk alone in the cemetery?
And what if you found before your eyes
A freshly drawn grave just your size?
Well, don't be scared, don't shriek or moan,
Just turn around and say, "Dracula, go home!"

But you gotta find a book that you can read.
Don't care what it's about, it's what you need.
Now don't get up, just stay in your seat,
And we'll tell you of a werewolf that you might meet.

(Display Meet the Werewolf by Georgess McHargue)

Do you ever get scared alone at night?
Do shadows in the darkness give you a fright?
Well, look very closely, peer into the depth,
And what you see may scare you to death!
For there in the shadows, all hunchy and hairy,
Is a man that's a wolf, and he's pretty scary.
Yes he's a werewolf--you know there's a few--
And he's lurking out there, just waiting for you!

But you gotta find a book that you can read--
Don't care what it's about, it's what you need.
So now we'll tell you about the rain
That comes in the night and sucks out your brain!
(Display Brainstorm by Walter Dean Myers)

The world was really in quite a fix
In the year two thousand and seventy-six.
It rained so hard--it wouldn't quit
Until the brain-blasting light ray hit.
Could they save the earth from an alien force?
Could they find the ray? Could they locate the source?
And if they lived, what would be their form?
What would be their fate in that Brainstorm?

But you gotta find a book that you can read
Don't care what it's about, it's what you need.
Now we know you're tired of what we say,
So we'll finish with the words of the old MJ--
(Grab tambourines, move hips, and blast it out!)
You got to
READ IT
READ IT
READ IT
READ IT
Open up your mind and feed it!
Have some adventure
Have some romance
It doesn't matter
If it doesn't enhance!
Just READ IT
Just READ IT
Just READ IT
JUST READ IT!!!

Books for Successful Booktalks, by Grade Levels

6th Grade - Film: The Ghost Belonged to Me

The Ghost Belonged to Me - Richard Peck
Ghosts I Have Been - Richard Peck
The Dreadful Future of Blossom Culp - Richard Peck
Slake's Limbo - Felice Holman
Beloved Benjamin is Waiting - Jean Karl
Island of the Blue Dolphins - Scott O'Dell
The Cat Ate My Gymsuit - Paula Danziger
There's a Bat in Bunk Five - Paula Danziger
The Great Gilly Hopkins - Katherine Paterson
(Easy reading: Soup; Soup and Me - Richard Peck
My Side of the Mountain - Jean George
Choose Your Own Adventure series)

7th Grade - Film: The Pinballs

The Light in the Forest - Conrad Richter
The Witch of Blackbird Pond - Elizabeth Speare
The Pinballs - Betsy Byars
Tex - S. E. Hinton
Julie of the Wolves - Jean George
Johnny Tremaine - Esther Forbes
The Summer of My German Soldier - Bette Greene
(Easy reading: Deadly Game at Stony Creek - Peter Cohen
The Wild Children - Felice Holman
The Sign of the Beaver - Elizabeth Speare)

8th Grade - Film: The Ransom of Red Chief

Deathwatch - Robb White
Are You in the House Alone? - Richard Peck
One Child - Torey Hayden
Down a Dark Hall - Lois Duncan
Dinky Hocker Shoots Smack - M. E. Kerr
The Blue Sword - Robin McKinley
Dragonsong - Anne McCaffrey
Homecoming - Cynthia Voight
The Truth Trap - Frances Miller
(Easy Reading: River Rats -Jean George
The Dangerous Game - Milton Dank

9th Grade - Edgar Allen Poe film

Center Line - Joyce Sweeney
Firestarter - Stephen King
The Upstairs Room - Joanna Reiss
Snowbound - Harry Mazer
Gentlehands - M. E. Kerr
The Third Eye - Lois Duncan
Somebody Else's Kids - Torey Hayden
The Westing Game - Ellen Raskin
(Easy reading: Alexandra - Scott Odell
A Hero Ain't Nothin' But a Sandwich - Alice Childress
The Last Mission - Harry Mazer

Senior High - Film: The Alfred G. Graeber Memorial High School Handbook of Rules and Regulations

The Quartzsite Trip - William Hogan
The Clan of the Cave Bear - Jean Auel
The Chocolate War - Robert Cormier
After the First Death - Robert Cormier
They Cage the Animals at Night - Jennings Burch
Daughters of Eve - Lois Duncan
I Know What You Did Last Summer - Lois Duncan
Fragments of Isabella - Isabella Leitner
The Grounding of Group Six - Julian Thompson
The Dungeon Master - William Dear
The Sunflower Forest - Torey Hayden
Half Nelson, Full Nelson - Bruce Stone

Alexander, Lloyd.
Westmark
The Kestrel

Adams, Richard.
Watership Down

Anderson, Margaret.
Light in the Mountain

Armstrong, William.
Sounder

Bess, Clayton.
Story of a Black Night

Blessing, Richard.
A Passing Season

Blume, Judy.
Tiger Eyes

Bradbary, Ray.
Something Wicked This Way Comes

Bradford
Red Sky At Morning

Byars, Betsy.
Summer of the Swans

Cassedy, Sylvia.
Behind the Attic Wall

Childress, Alice.
A Hero Ain't Nuthin But A Sandwich

Cleaver, Vera and Bill.
Where the Lilies Bloom
Trial Valley

Collier, James and Christopher.
My Brother Sam Is Dead

Duncan, Lois.
Killing Mr. Griffin
The Third Eye
Down A Dark Hall

Fast, Howard.
April Morning

George, Jean Craighead.
Julie of the Wolves

Green, Bette.
Summer of My German Soldier

Guy, Rosa.
The Friends

Fox, Paula.
The Slave Dancer

Frank, Ann.
The Diary of Ann Frank

Fritz, Jean.
Homesick

Herriot, James.
All Creatures Great and Small

Hayden, Tory.
One Child
Somebody Elses Kids

Hinton, S.E.
The Outsiders
That Was Then, This Is Now
Rumblefish

Hunt, Irene.
Across Five Aprils
Lottery Rose

Kerr, M.E.
Dinky Hocker Shoots Smack
Gentlehands

L'engle, Madaline.
And Both Were Young
The Young Unicorns

Leguin, Ursula.
A Wizard of Earthsea
The Tombs of Atuan
The Farthest Shore

Lypsyte, Robert.
The Contender
One Fat Summer
Summer Rules
Summerboy

Mazer, Harry.
The Last Mission

McCaffrey, Anne.
Dragonsong
Dragonsinger
Dragondrums

McCracken, Mary.
Circle of Children
City Kid
Lovey

McKinley, Robin.
Beauty
The Blue Sword
The Hero and the Crown

Miller, Frances.
The Truth Trap

O'Dell, Scott.
Alexandra

O'Neal, Zibby.
The Language of Goldfish

Paterson, Katherine.
The Great Gilly Hopkins
Jacob Have I Loved

Peck, Richard.
Are You In The House Alone?

Raskins, Ellen.
The Westing Game

Reiss, Johanna
The Upstairs Room

Ritcher, Conrad:
Light In the Forest

Speare, Elizabeth.
Witch of Blackbird Pond

Sleater, William.
House of Stairs

Sweeney, Joyce.
Centerling

Taylor, Mildred.
Roll of Thunder, Hear My Cry

Tolkien, J.R.R.
The Hobbit

Voight, Cynthia.
Homecoming
Dicey's Song
A Solitary Blue

White, Robb.
Deathwatch

Adams, Richard.
Watership Down

Alexander, Lloyd.
Westmark

Angelou, Maya
I Know Why the Caged Bird Sings

Anonymous
Go Ask Alice

Arrick, Fran.
Tunnel Vision

Auel, Jean.
Clan of the Cave Bear

Baldwin, James.
If Beale Street Could Talk

Bleier, Rocky and Terry O'Neill.
Fighting Back

Bethancourt, T. Ernesto.
Tune In Yesterday

Blume, Judy.
Forever

Brancato, Robin.
Winning

Bridges, Sue Ellen.
Notes for Another Life

Brown, Dee.
Bury My Heart At Wounded Knee:
An Indian History of the
American West

Childress, Alice.
A Hero Ain't Nothin' But a
Sandwich

Christopher, John.
Empty World

Conford, Ellen.
The Alfred G. Graebner Memorial
High School Handbook of Rules
and Regulations

Cormier, Robert.
After the First Death
I Am the Cheese
The Chocolate War

Culin, Charlotte.
Cages of Glass, Flowers of Time

Duncan, Lois.
I Know What You Did Last Summer
Killing Mr. Griffin
The Third Eye

Due, Linnea.
High and Outside

Elder, Lauren.
And I Alone Survived

Glenn, Mel.
Class Dismissed! High School
Poems.

Greenberg, Joanne.
In This Sign

Greene, Bette.
Summer of My German Soldier
Morning Is A Long Time Coming

Guest, Judith.
Ordinary People.

Guy, Rosa.
The Friends
Edith Jackson

Hamilton, Virginia.
Sweet Whispers, Brother Rush

Harris, Marilyn.
Hatter Fox

Hayden, Torey.
One Child
Somebody Elses Kids
Sunflower Forest

Hinton, S.E.
The Outsiders
Tex
Rumblefish

Hogan, William.
The Quartzsite Trip

Holland, Isabelle.
Man Without A Face

Holman, Felice.
Slakes Limbo
The Wild Children

Johnston, Norma.
Keeping Days

Jordan, June.
His Own Where

Kerr, M.E.
Gentlehands
Dinky Hocker Shoots Smack
Me, Me, Me, Me, Me.

King, Stephen.
Carrie
Firestarter

LeGuin, Ursula.
Farthest Shore

Leitner, Isabella.
Fragments of Isabella: A
Memior of Auschwitz.

Levenkron, Stephen.
Best Little Girl In the World

Lipsyte, Robert.
One Fat Summer

McCaffrey, Anne.
Dragonsong
Dragonsinger

MacCracken, Mary.
A Circle of Children
City Kid
Lovey

MacDougall, Ruth.
The Cheerleader

MyIntyre, Vonda.
Dreamsnake.

McKinley, Robin.
Beauty: A Retelling of the Story
of Beauty and the Beast
The Blue Sword
The Hero and the Crown

Mazer, Harry.
The Last Mission

Niven, Larry.
Ringworld

O'Brien, Robert.
Z Is For Zachariah

O'Neal, Zibby.
A Formal Feeling

Paterson, Katherine
Jacob Have I Loved

Peck, Richard.
Are You In the House Alone?
Close Enough To Touch
Father Figure: A Novel

Pierce, Meredith Ann.
The Darkangel

Plath, Sylvia.
The Bell Jar

Platt, Kin.
The Head Man

Powers, John.
The Last Catholic In America

Reid, Piers Paul.
Alive

Robertson, Dougal
Survive the Savage Sea

Samuels, Gertrude.
Run, Shelley, Run!

Scoppetone, Sandra.
Trying Hard To Hear You

Sleater, William.
Fingers
House of Stairs

Stewart, Mary.
The Crystal Cave

Swarthout, Glendon.
Bless the Beasts and Children

Taylor, Mildred.
Roll of Thunder, Hear My Cry.

Voight, Cynthia.
Homecoming
Dicey's Song
A Solitary Blue

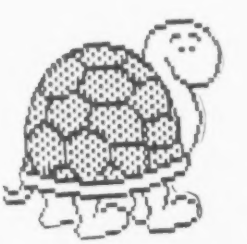
Wershba, Barbara.
Run Softly, Go Fast

White, Robb.
Deathwatch

Wilkinson, Brenda.
Ludell and Willie

Zindel, Paul.
My Darling, My Hamburger

Wolfe, Tom.
The Right Stuff



BUGGY MARK

Teen Volunteers

In addition to their assistance in planning programs for other teen patrons, the work and activities of the teenagers in other areas of the library is a key part of your total programming efforts.

There are many benefits to using teen volunteers in the library. The teenagers can be a real help in library operations--assisting with children's programs, putting on puppet shows, charging and discharging books, creating displays and bulletin boards, processing paperbacks or AV materials, and many other routine tasks that are "more fun" than just shelving books. But in addition to that, there are other plus factors. Their activities can be the basis of newspaper publicity, it creates good rapport between staff and teenagers, and often also builds contacts and library support from the families of the volunteers.

There should be a library policy on the use of volunteers (applying equally to adults and teenagers) covering schedules, supervision and training, insurance coverage, "professional" behavior and appearance, adherence to library policies, etc. Volunteers should be expected to make a definite commitment of their time and to be present as scheduled.

Volunteers can be recruited through Scouts, school media centers, Friends of the Library, and announcements in local papers or posted in the library. Radio and TV stations may make public service announcements on your behalf also.

Strive to keep a balance of fun and service with your volunteers--both are needed for a successful program! Give your volunteers recognition through special badges or name tags, certificates of appreciation, and occasional parties or special treats. Get regular feedback from them on how the program could be improved or expanded, with written evaluation forms and informal conversations. Never fail to let them know how much their help is appreciated!

Detailed instruction on what to do for each task, preferably in writing, are helpful. Let them know not just what they are to do, but also <u>why</u> they are doing it--how their task fits into the whole picture of library service. Frequent changes of duties will help maintain the volunteers' interest and enthusiasm.

SAMPLE TEEN VOLUNTEER APPLICATION

Name_____

Address_____ City_____ Phone_____

School_____ Grade_____

Day of the week you prefer to work_____

Time period you prefer (Circle one) 9 am to 1 pm - 1 to 5 pm - 6 to 9 pm

Have you been a library volunteer before?_____ How many years?_____

Vacation time or other days you will not be able to work this summer:

_____

Tell why you'd like to work at the Public Library as a Teen Volunteer:

_____

_____

_____

_____

Any particular skills or talents you'd like to share?

Typing_____ Art work for bulletin boards, etc._____

Storytelling or reading to kids_____ Making things_____

Running movie projector or AV equipment_____

Other?_____

_____

_____

Some Other Programming Ideas to Try on Your Kids:

Creativity

Video has great possibilities--try having the kids videotape booktalks by teenagers, using both narration and acting out dramatic incidents. They may want to try a music video, selecting the recording to use, working out a plan for dramatising it, using special effects, etc., and then taping the final result. Either of these projects will take several sessions at least--see the bibliography, or books already in your library, for details on production.

How about a storytelling workshop, to train teens to tell strories to younger children, or to each other?

Puppetry or live drama is another possibility. Set a date, and work toward a production to be given for children in the library.

Camera buffs might enjoy (or help produce) a photography workshop. Consider a contest and/or display of your kids' work as a finale.

Get someone to do a clown workshop, with instruction (and hands-on practice) on designing a character and a face and on how to do some simple slapstick routines or skits.

Talent shows take little preparation on your part, and generally draw a good audience from families and friends of the talent.

Crafts

Decorate, with stencils, ballpoint fabric paints, markers, etc.) T-shirts, sneakers, sun visors, jeans, or whatever.

Make Christmas decorations - wreaths, door decorations, table arrangements, whatever. (Local craft shop staff are a good resource.)

Jewelry making from inexpensive or natural materials

Gingerbread house

Calligraphy class

Egg decorating - get fancy: use stencils, paint, paper cutouts; have a contest for prettiest, funniest, most elaborate, etc.

Smocking, embroidery, macrame, knitting, crochet--anyone want to learn? There's bound to be someone on your staff or among your friends who could teach.

If you're within walking distance of a beach--have a sand castle or sand sculpture contest--separate categories for individuals and groups of different ages.

Kitemaking (and flying?) workshop

Music, Sports, and Dance

Concerts by school groups, or even a group of teenagers not affiliated with the school music program.

Karate or Self-defense demonstration from local instructor

Jazzercize or Aerobics--either a "one-shot" demonstration or a continuing class.

Someone to talk about (with display of equipment and perhaps an appropriate film) motorcycles, board sailing, scuba diving, hot air ballooning, or whatever is currently hot.

Guest appearance of a sports celebrity

Street dance with a DJ - This takes police cooperation to close street, and financing (from Friends of Library or....) for DJ, security, and prizes.

Information on Basic Needs

Rape Prevention speaker and film

Baby Sitting Workshop - Someone from Home Demonstration Office or Red Cross will probably be willing and eager to do this.

Effective Job Hunting (how to make resumes, fill out applications, contact employers, interview, etc.)

Youth Organization Fair - Invite youth organizations in the community to set up booths or tables to show teenagers what is available. (Don't forget to display craft and activity books useful to group leaders and participants!)

Demonstrations (from local beauty shop or charm school) of makeup, hairstyling, etc.

Fashion Show - from local store. Have them emphasize a low-budget "Put together" for a great look.

"Know Your Car" - a hood-up demonstration of simple maintenance and "first aid" for ailing cars.

Miscellaneous

Magic Show

Hobby Day - an all-day or all-afternoon fair with exhibits on tables, opportunities to talk to hobbyists displaying their things.

Anything occult - Astrology, "All About the Bermuda Triangle," Fortune telling, Handwriting analysis, "Witchcraft Today"

Computer Know-how - Local Radio Shack or other computer stores will often provide staff and computers for a hands-on introduction.

Games - Tournaments or ongoing groups for Monopoly, Trivial Pursuits, Dungeons and Dragons, Scrabble, Chess, etc.

Haunted House or Spook Night at Halloween--let the teenagers plan it and put it on, with some guidance from the library, for younger kids.

FOR FURTHER HELP

Programming How-to and Ideas

Abrams, Joan. "No Fail YA Programming". VOYA, October 1982, pp. 19-20 ff.

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Robotham, John, and Lydia LeFleur. Library Programs: How to Select, Plan and Produce Them, 2nd ed. Scarecrow, 1981.

*Steinfurst, Susan. "Programming for Young Adults." In Reaching Young People Through Media, ed. by Nancy B. Pillon, pp. 123-150.

White, Valerie. "Can't I Just Wing It?" Emergency Librarian, May-June, 1986, pp. 17-18

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Booktalking

Austrom, Liz., ed. Young Relationships: A Booktalk Guide to Novels for Grades 6 Through 9. British Columbia Teacher-Librarians' Assoc., 1983. (Available from William Scott, Box 985, Hope, BC ZOX ILO, Canada.)

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Cole, Doris M. "The Book Talk." In Juniorplots, by John Gillespie, pp. 1-6.

Easy YA Booktalking. San Jose (CA) Public Library. (Video cassette)

Eisenberg, Michael B., and Carol Notowitz. "Booktalks: Creating Contagious Enthusiasm." Media & Methods, March 1979, pp. 32-33.

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Rochman, Hazel. "Booktalking Them Off the Shelves." School Library Journal, August 1984, pp. 38-39.

On Young Adult Volunteers:

Feldt, Linda. "Youth Involvement Means Never Having to Say You're a Token." Voice of Youth Advocates, Feb. 1980, p. 6

Leclair-Marzolf, Marsha. "(...Fairly Boring Jobs for Young People...)." U*N*A*B*A*S*H*E*D Librarian, February/March, 1981, p. 25

Maminsky, Dolores. "Youth Helping Youth." Voice of Youth Advocates, December, 1982, pp. 18-20.

National Commission on Resources for Youth. Youth Counsels Youth: An Introduction to Peer Co-Counseling. The Commission, 1976.

Veracka, Marilyn. "Existing in Franklin County." Voice of Youth Advocates, April 1982, pp. 9-13.

On Publicity and Displays:

Canoles, Marian L. The Creative Copycat II. Libraries Unlimited, 1985.

Edsall, Marian S. Library Promotion Handbook. Oryx, 1980.

Franklin, Linda Campbell. Publicity and Display Ideas for Libraries. McFarland, 1985.

Garvey, Mona. Library Displays: Their Purpose, Construction and Use. H. W. Wilson, 1969.

Jones, Linda H. Easy Bulletin Boards for Libraries. T. S. Denison, 1970.

YA/YOUTH NETWORKS:

WHAT IS A YA (YOUTH) NETWORK?

A Florida YA (or Youth) Network is a group of librarians (public and school) in a several-county area which meets together several times a year for exchange and support as the members focus on issues in YA (or Youth) services in their libraries.

WHY SHOULD YOU PARTICIPATE?

-- to make friends and draw on experiences of your colleagues to strengthen and develop your own professional skills

-- to become more confident in and improve your service to YAs

-- to exchange moral support and good ideas and challenge one another in a positive way

-- to focus on YA library services throughout the year, rather than just at the FLA annual conference

-- to take advantage of continuing educational opportunities such as programs and workshops offered by the Networks

-- to set goals together with colleagues in your area

-- to stay informed

-- to have input at the State level

HAVE SERVICES TO YAs IMPROVED AS A RESULT OF NETWORK MEETINGS?

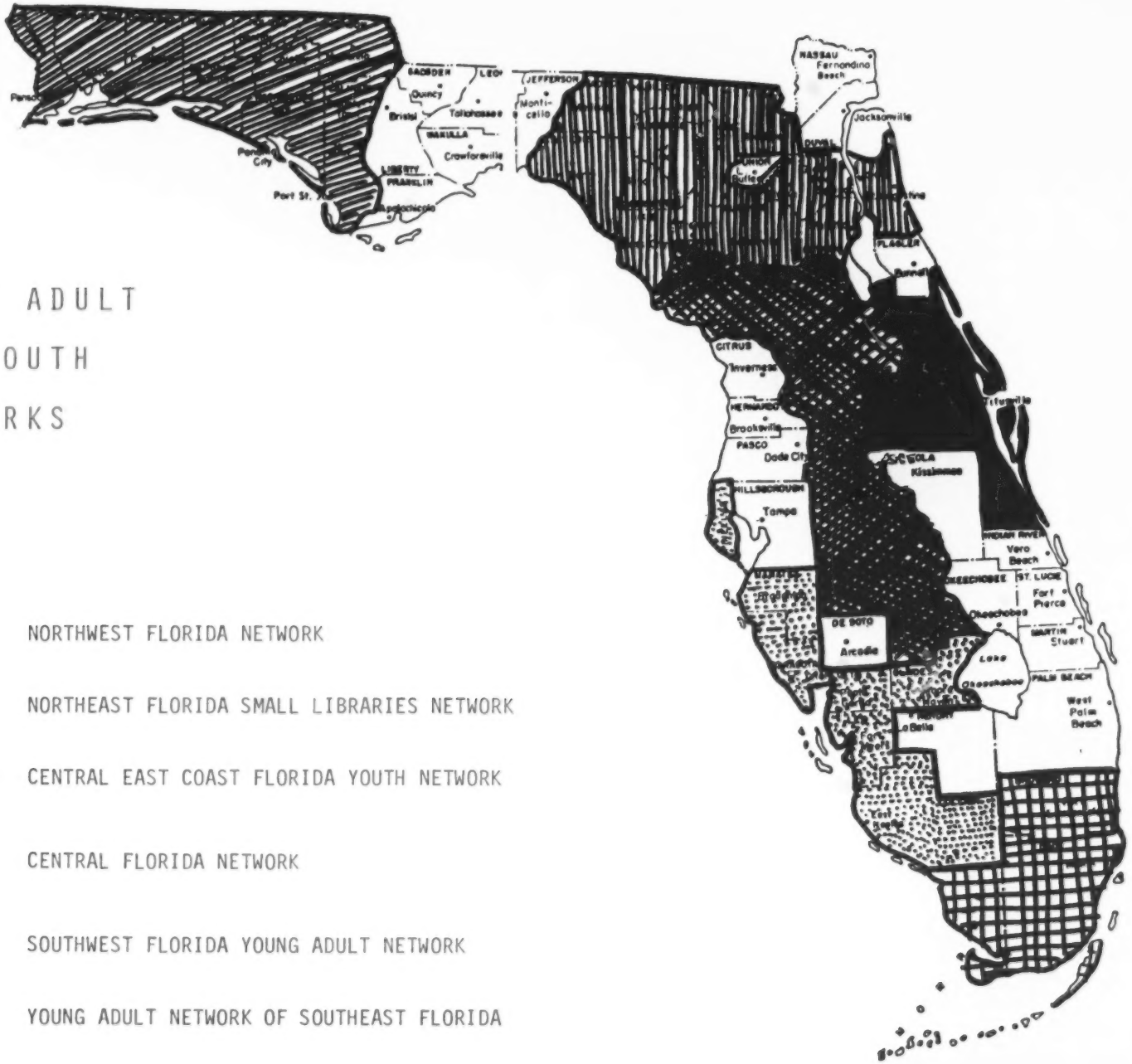
Members say YES! How?

-- better collection development
-- more programs
-- more space allotment
-- increased data collection, measuring services
-- a more caring attitude toward YAs

HOW DO I FIND OUT MORE?

Call or write the contact person in your area (see map and list following) or any of the contact persons listed, or call or write: Betty Davis Miller, Youth Services Consultant, State Library of Florida, R.A. Gray Building, Tallahassee, FL 32301

YOUNG ADULT AND YOUTH NETWORKS



NORTHWEST FLORIDA NETWORK

NORTHEAST FLORIDA SMALL LIBRARIES NETWORK

CENTRAL EAST COAST FLORIDA YOUTH NETWORK

CENTRAL FLORIDA NETWORK

SOUTHWEST FLORIDA YOUNG ADULT NETWORK

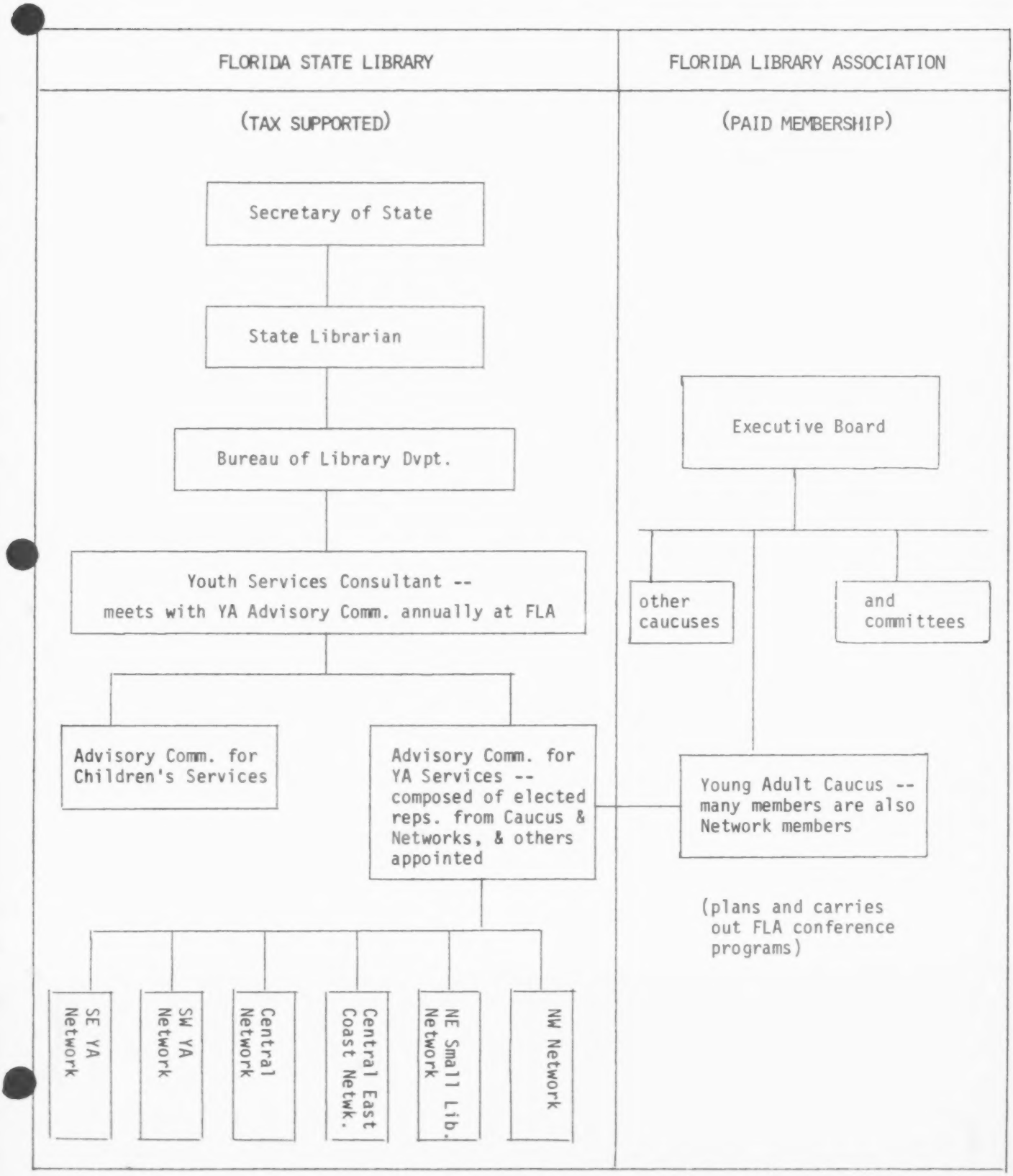
YOUNG ADULT NETWORK OF SOUTHEAST FLORIDA

COLLEAGUES CLOSE TO HOME: REGIONAL YA AND YOUTH NETWORKS

45 COUNTIES OUT OF 67 ARE NETWORKING: *	CONTACT:
NORTHWEST FLORIDA NETWORK	*Cindy Fairchild* West Florida Regional Library 200 West Gregory Street Pensacola, FL 32501 904-438-5479
NORTHEAST FLORIDA SMALL LIBRARIES NETWORK	*Linda Boyles* Alachua County Library District 222 East University Avenue Gainesville, FL 32601 904-374-2091
CENTRAL EAST COAST FLORIDA YOUTH NETWORK	*Nancy Bond* Orange County Library System 10 N. Rosalind Avenue Orlando, FL 32801 305-425-4694
CENTRAL FLORIDA NETWORK	*Linda Chancey* Bartow Public Library 315 E. Parker Street Bartow, FL 33830 813-533-4985
SOUTHWEST FLORIDA YOUNG ADULT NETWORK	*Mary Alice Deveny* Selby Public Library 1001 Boulevard of the Arts Sarasota, FL 33577 813-366-7303 or 365-7410
YOUNG ADULT NETWORK OF SOUTHEAST FLORIDA	*Rosemary Garcia-Pendleton and Barbara Ludwig* North Dade Regional Library 2455 Northwest 183 Street Miami, FL 33056 305-625-6424

* June 1986

STATE ORGANIZATION OF YA SERVICES


FLORIDA STATE LIBRARY
FLORIDA LIBRARY ASSOCIATION
(TAX SUPPORTED)
(PAID MEMBERSHIP)
Secretary of State
State Librarian
Bureau of Library Dvpt.
Youth Services Consultant -- meets with YA Advisory Comm. annually at FLA
Advisory Comm. for Children's Services
Advisory Comm. for YA Services -- composed of elected reps. from Caucus & Networks, & others appointed
SE YA Network
SW YA Network
Central Network
Central East Coast Netwk.
NE Small Lib. Network
NW Network
Executive Board
other caucuses
and committees
Young Adult Caucus -- many members are also Network members
(plans and carries out FLA conference programs)